Kine WEEKLY

"A" Films and the CHILD—

C.C.'s Warning.

Page 3

RING UP THE CURTAIN
ON THE
NEW
W&E
PROGRAMME

● " . . . a vivid and exciting movie.
It has drama, action, thrills, comedy, a neatly knit plot and first-rate dialogue. Made by an independent, 'THE PUBLIC BE HANGED' is a better picture than many of the recent *pets* of the big studios."

New York Daily Mirror.

● "EXCELLENT POPULAR ENTERTAINMENT —this Majestic production may be hailed as probably the best bit of screencraft which this Company has yet offered."

TO-DAYS CINEMA.

● "Well have the elements of comedy and drama been blended here to produce a definitely interesting and entertaining picture . . . . It is a well turned, deftly handled piece of work . . . . The picture is excellent entertainment."

Motion Picture Herald.

● "EXCELLENT ENTERTAINMENT FOR ANY AUDIENCE — gripping human story. Strong situations and sustained suspense values."

DAILY FILM RENTER.

● "A particularly strong cast enacts a drama of graft exposure by a newspaper reporter, which has neatly turned situations, plenty of action, smart dialogue and clever characterisation. Good popular booking."

Impartial Film Report.

● " . . . . A PICTURE WITH SOMETHING TO APPEAL TO EVERYBODY. General good booking."

KINEMATOGRAPH WEEKLY.

A P.D.C.

PAT O'BRIEN ● EVELYN BRENT ● NEIL HAMILTON ● MARY BRIAN

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Kinematograph WEEKLY

No. 1360 Thursday, May 11, 1933 Vol. 195

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MIDDLESEX COUNCIL WARNS EXHIBITORS

Action on Home Office Model Conditions

LACK OF CO-OPERATION ALLEGED

CONSTERNATION was thrown into the ranks of Middlesex exhibitors over the week-end by a letter from Ernest S. W. Hart, Clerk to the Middlesex County Council. The letter dealt with three matters —Children and "A" Films, Category Notice Boards and the Exhibition of Censors' Certificates.

On all three subjects there is a veiled suggestion that exhibitors are finding means to dodge their responsibilities, a suggestion which is hotly repudiated. It is in the matter of the presence of children at "A" films that licensees feel most strongly; it is declared that there is a lack of appreciation of exhibitors' difficulties in the letter, while the threat of action when the licence is renewable savours of anti-kinema bias.

The subject arose on consideration of the circular letter from the Secretary of State with regard to the admission of children to the exhibition of "A" films.

The Home Secretary, in his letter, stated that children often persuade adults whom they meet outside the kinema to take them under their temporary protection until they have passed the box-office.

It is suggested by the Middlesex County Council in a letter to exhibitors that the category notice boards should in future contain an additional paragraph explaining that when an "A" film is being shown, children under sixteen cannot be admitted unless accompanied by a parent or *bona-fide* adult guardian.

"The question of requiring this addition will be considered on the renewal of your licence. If, however, it is found that this practice is prevalent at your kinema, I am to suggest that you should exhibit notices to the effect of the proposed additional paragraph with a further note expressing the wish of the management that patrons will not encourage children to evade this regulation.

"You are also urged to see that the effect of the condition of your licence which deals with the matter is clearly understood by your employees, particularly commissionaires and box-office attendants.

Category Notice Boards

"In some kinemas the category notice boards are not in a position where they can be easily seen and read by members of the public, and I would urge upon you the desirability of ensuring that the boards are placed in a prominent position. . . . *You should arrange for a further board to be displayed over every pay-box.*

"A number of cases have recently been reported to the County Council Licensing Committee in which it was found that either the name of the film was incorrectly stated or the wrong category given on the notice board. The Committee view these breaches of the Regulations very seriously.

Exhibition of Censor's Certificate

"The Home Office call attention to the fact that it is the practice in many kinemas to draw a thin curtain over the screen between the showing of the film and to draw it back during the time when the certificate issued by the B.B.F.C. is being shown. It is pointed out that this practice has the effect of obscuring the certificate.

"Regulation No. 29 attached to Cinematograph licences requires that the certificate 'shall be exposed . . . in such a manner that it shall be legible to all persons attending the exhibition,' and steps should be taken to ensure that the certificate is exhibited in such a way as to be perfectly clear to the audience."

A Plea for Co-operation

Arthur Taylor, Secretary of the London and Home Counties' Branch, C.E.A., in an interview accorded to a representative of the *Kine.*, said:—

"We of the London and Home Counties' Branch feel that, although Middlesex County Council have worked upon the whole amicably with exhibitors, they might have co-operated more closely with us in this matter. If there seemed to be any cause for complaint we could have dealt with the member proved to have avoided responsibilities. As it is the whole body is under the stigma.

Exhibitors' Difficulties

"I am confident that exhibitors do not break conditions, but I would put forward a case which came to my notice the other day. A young woman of about 20 or so brought her two young sisters to a kinema where an "A" film was being shown.

"When the lights went up the children were found sitting alone, and upon being interrogated, said that their sister who had been with them through the greater part of the performance, had gone out to meet her 'boy.'

"Now, had an inspector been present he would have made the most of such a position; and, to judge from the wording of the letter, might have made trouble when licence renewal was applied for.

"Neither social workers nor officials understand the difficulties under which the exhibitor labours, and I do not think that the situation calls for the type of letter which has been sent out.

"When difficulties of any kind are discovered by the L.C.C. we are invited to discuss them, and co-operate with the Council. If a letter goes out to licencees from the L.C.C. it goes out with our knowledge and our appreciation of the fact that it is necessary. I think the sending out of the letter is most unfortunate."

L.C.C. AND THE TRADE

A HINT CONCERNING S.O. RETURNS

REFERENCE to matters of interest to the Trade were made at Tuesday's meeting of the L.C.C. in a report by the Entertainments Committee.

It was stated that various charities had been informed that in view of the reduction of the total amount of contributions to societies in respect of Sunday opening the Council did not see its way to accede to their applications for increase in the respective maximum amounts receivable per Sunday.

Those Ash Trays

The Committee have decided to take no action at present with regard to requiring the provision of ash trays in kinemas.

Seven Days' Work

Seven complaints have been investigated during the last quarter into alleged breach of the six days' working condition in kinemas opening on Sundays, and necessary action has been taken. In thirteen cases licensees have been cautioned with regard to breaches of the regulations relating to Sunday opening.

Failure to Furnish Returns

The Council have given notice to thirty-three licensees who failed to furnish returns of certified contributions to charities, of the withdrawal of permissions to open on Sundays. Twenty-nine notices were cancelled upon the requirement being complied with, and the remaining four premises were allowed to reopen on the submission of the returns. There was one prosecution in a case where the licensee failed to make the contribution .to the Council for transmission to the Kinematograph Fund.

WATERLOO HALL SOLD

The Winter Gardens, Waterloo, a well-known entertainment house seating about six hundred, was put up for sale by auction at Liverpool on Tuesday and sold to T. H. Heyes, of Liverpool, and Alfred Rowlands, of Meols, for £4,000. There were no other bids.

The theatre is sound equipped and is a pre-war house. Long ago we believe that Louis Blattner was interested in this hall at the time he was running the Apollo, Bootle.

TAX CAMPAIGN

CONTINUES AT SHEFFIELD

The Sheffield branch of the C.E.A. is pursuing its entertainment tax campaign in hopes of greater success when the amendment promised them by Labour members is tabled.

On Saturday, the Doncaster exhibitors had an interview with Mr. Hugh Molson, M.P. Arnold R. Favell, secretary of the Sheffield C.E.A., accompanied the party, who were able to show Mr. Molson by comparative figures how both the workers and exhibitors are hit by the tax on the cheaper seats.

The Sheffield branch has now interviewed the members for all the Parliamentary Divisions, not only in Sheffield, but throughout the wide area outside the city. Already the fruits of those interviews have beeen shown in the Budget debate.

Gordon Ellis, of British Empire Films, George Lacy, Lupino Lane and Arthur Dent at the B.I.P. Studios

U.A. CHIEF FOR AMERICA

TO CONFER ON NEW PRODUCT

MURRAY SILVERSTONE, managing director of United Artists Corporation, is to leave England at the end of next week for America to confer with Joseph Schenck on marketing new products.

Mr. Schenck is out to make big products in the schedule now framing, said Mr. Silverstone to a *Kine.* representative, and next year we shall handle in this country 20 to 22 pictures from America, conceived on super lines.

One of these will be a Chaplin (silent so far as Chaplin is concerned), but having sound. Chaplin has got a wonderful idea, and is busy developing it for his picture. In addition to these, we shall be screening ten to twelve British and Dominions pictures, upon which B. and D. is *sparing* neither effort nor money to make films of high-class entertainment worthy of the world's markets.

I am expecting to exceed next year the biggest gross ever reached in this country on these pictures, which have all the elements of super productions.

◆

N. L. NATHANSON

REJOINS PARAMOUNT CORPORATION

The *Kine.* learns that N. L. Nathanson, who was formerly President of Famous Players Canadian Corporation, and sold out to the Zukor and Killipp interests, has been appointed vice-president of Paramount Public Corporation and re-appointed President of Famous Players Canadian Corporation, in which it is stated Lord Beaverbrook has large interests.

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£150,000 DEAL BY B.I.P.

Australian Renewal For Further Five Years

THE renewal by Gordon Ellis, general manager of British Empire Films, Ltd. of his contract with British International Pictures, Ltd., for a period of five years, is a testimony to the satisfaction of the Australian company which Mr. Ellis represents, and of the Australian public with films from the Elstree studios of B.I.P.

Commenting upon the deal, Mr. Ellis said that the extraordinary improvement in British films had wrought a complete change in the viewpoint of Australian people.

"There was a time," said Mr. Ellis, "that it was next to impossible to interest exhibitors and public in a British film, but to-day it is different. Any producer in this country who can turn out a good British film is assured of a good reception for his product in Australia.

"British films have been further assisted by the imposition recently of a shilling per foot on foreign films.

"There is a growing sentiment for things British in Australia, and this has fostered and been fostered by the better British film."

Further discussing this deal, which will probably amount to £150,000 to £200,000 during the five years it is to run, Mr. Ellis laid stress on the quality of picture which had ensured the good reception of B.I.P. films in Australia, and uttered a warning against British producers who, wishing to secure a place in the Australian market, ignored quality.

"Australians are discriminating," he said, "and the high standard already set must be maintained."

Arthur Dent, of B.I.P., commenting upon the deal to a *Kine.* representative, said: "This renewal of contract by Mr. Ellis is one which gives me very great satisfaction. It is not a new contract, but a renewal of one.

"Mr. Ellis's company has been taking our product for the past three years, and the renewal of the contract for another five years is confirmation of the quality of product which we are able to supply to home and overseas markets."

"British Empire Films has done its share of putting over British films, and is reaping the reward of its efforts.

Questioned whether the present making of pictures with American stars at B.I.P. studios, Elstree, had any American tie-up, Mr. Dent said there was no tie-up. "The stars have been brought over to make pictures of a quality which we feel will warrant an entry into the American market."

◆

Columbia to Distribute ?

Interesting Development Foreshadowed

A CABLE from New York appearing in our "Hot News from U.S.," page 4, reports the probability of Columbia Pictures entering the distribution field in this country. This being so, it seems to indicate a cessation in the near or distant future of the renting of their films by United Artists.

A *Kine.* representative was unable to obtain confirmation of the cable. Murray Silverstone, before whom the matter was placed, said: "All I have to say at the moment is that our relations with Columbia are, and always have been, exceptionally cordial, and that I have no reason to believe they will be otherwise in future."

As will be seen from the above-mentioned cable, production of films in this country is reported as included in Columbia's plans.

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A CHARGE TO BE ANSWERED

AN amazing charge has been made which involves not merely the business ethics of the renter and exhibitor, but the basis upon which the film censorship has been built. A Dundee councillor, who, as an old showman, will, of course, be quoted as an authority, has said quite openly that parts of pictures, excised by the Censor, are replaced and shown to the public.

It was in a discussion on the local Juvenile Organisation Committee that this statement was made, and before more harm is done it is urgent that the charge should be definitely and officially contradicted.

Quite apart from the moral aspect of the case, and this is serious enough, it is clearly a breach of the agreement between the renting firms and the Board of Film Censors that is involved. Every distributor undertakes specifically that, when a certificate has been granted to the effect that a certain film has passed the Board, he will make "no substitution or addition whatsoever" without resubmitting the picture.

Now, if the renters do not reinstate a section that has been excised by the Censor, it is obvious that nobody else can. So this charge is a very mischievous one of *mala fides* which will not be difficult to contravert.

But in the meantime it has gone on public record in Dundee, and must undoubtedly mean a very serious loss of respect for the honesty of this Industry until a public withdrawal is enforced. As it stands it is just the sort of material which the many enemies of the film will seize on and eagerly quote against the Trade.

THE LOYAL EXHIBITOR

IN the general talk about the setting of a limit upon the prices paid for film hire, exhibitors have concentrated upon one point—that loyalty amongst themselves must be secured before any material progress can be made.

Every branch meeting has developed into a missionary centre preaching the one virtue, until it would seem that no improvement in their terms of business can be effected until each individual binds himself under penalty to stand or fall with his fellows.

Loyalty is, of course, the essence of any organisation's life. Failure to carry out his promises has always marked the conduct of the less reputable member. But one might wonder whether, in demanding one hundred per cent. loyalty in the matter under discussion, exhibitors are not straining after a result very difficult to achieve and perhaps hardly worth so much effort.

The point at which they must certainly aim is to secure a community of interest amongst such of them as are ordinarily set in competition. In other words, the important point is to make sure that the rivalry of two or three houses of comparatively level rank is not exploited.

Under the percentage system there are many halls whose utmost earning capacity is recognised as being only second class, and whose bids for product do not seriously jeopardise the programmes of the super kinemas. Nowadays the biggest films must go to the biggest kinemas, and it is for them to beware of disloyalty amongst themselves.

Our U.S. Trade on the New Basis

by Francis Williams

("Kine." City Editor)

THE United States abandonment of the gold standard was so sudden and so unexpected that for a time not only business men, but bankers, economists, and financial experts found it impossible to assess its repercussion on world trade. Now, however, it is at last possible to begin to judge of its probable results and to ask with some assurance that an answer can be found "How will this affect not only the world economic situation generally, but also what effect will it have on the film Trade?"

It must be realised that the United States abandonment of the gold standard was part of a deliberate policy, for which there were two motives.

FIRST, to make American export trade more competitive and to remove some of the handicap suffered since the depreciation of the pound.

As a country's currency depreciates, its goods become cheaper abroad. For example, if the sterling—dollar exchange rate is 3.50 dollars to the £1 instead of 4.86 dollars to the £1 a British article selling for £1 only costs 3.50 dollars in the American market instead of 4.86 dollars.

The United States, therefore, following the complaints of their manufacturers deliberately left the gold standard in order to bring about a depreciation of the dollar in terms not only of pounds but also of gold standard currencies like the franc.

The effect is thus the same as a general tariff. But as the exchange rate is not stable and sometimes fluctuates by as much as ten cents in a day, it is a tariff which is continually altering.

THE second, and possibly in the long run, even more important motive, was President Roosevelt's desire to embark upon a substantial policy of monetary expansion, or, in other words, controlled inflation.

President Roosevelt considers, as now do most economists, that a rise in the price-level of commodities is essential as a prelude to trade recovery, because if prices start to rise manufacturers will restock and purchasing power will increase.

In addition, he is anxious to reduce the burden of fixed debt payments in American trade and industry. As debt payments are fixed in dollars, a reduction in the value of the dollar has the effect of reducing debts.

The U.S. abandonment of the Gold Standard was thus deliberately planned to assist trade, and as such it must clearly have considerable effects on, among others, the Film Trade both in the U.S. and in Britain.

In so far as the depreciation of the dollar makes British goods dearer in the United States, this latest American development will make British films more expensive in the American market, and to that extent tend to reduce the ability of British film companies to compete either in American or independent markets.

THAT ability has, of course, always been considerably restricted by the conditions of the U.S. market, because only a comparatively few of British films have an American appeal and that large numbers of American kinemas are tied to producing combines.

The dollar depreciation will also make American films cheaper in Britain than they have been since September, 1931, although as the dollar exchange rate is not yet at the old parity level, and is unlikely to reach it, they will still be dearer than they were prior to that.

The depreciation of the dollar and the large scale inflation now contemplated also has, of course, the effect of reducing the value of fixed salaries, and to that extent will mean a reduction in the real value of salaries paid to film stars and executives.

IT may, therefore, make some of the stars at present under Hollywood contracts more willing to consider British contracts, especially in view of the general uncertainty as to the outlook and how far inflation may go. This should particularly apply to British stars under contract in Hollywood.

But on the whole the most important effect on the Film Trade is likely to be from the planned monetary expansion for which the abandonment of the Gold Standard has cleared the way.

The American kinema trade has suffered as heavily as almost any industry in the country from general trading depression, as the large number of liquidations has shown.

And it has suffered particularly from the burden of mortgage payments and rentals on long leases arranged when receipts were much higher.

BUT the Roosevelt inflation proposals are particularly aimed at reducing the burden of mortgage and other fixed payments such as rentals, and should thus benefit the kinema trade in this way.

Moreover, in so far as inflation leads to a revival in trade it will, of course, tend very definitely to increase kinema receipts. This should show first in the agricultural areas of the Middle West, for Roosevelt is particularly anxious to improve the position of the farmer and has received from Congress wide powers for farm relief.

There is also one other result. Already the freedom from the Gold Standard and the beginning of inflation has led to renewed activity on the Stock Exchange, particularly in Ordinary shares.

This development, if it continues, will lead to a general upward movement in securities, including film shares, and should thus improve the financial position of the big film combines, make it easier for them to obtain fresh finance, if required, and give them more confidence to spend money in super productions.

Moreover, a revival in the Stock Exchange, if it lasts, has usually, because it receives wide publicity in the newspapers, a tonic effect on confidence generally and makes people more willing to spend and to go to amusements.

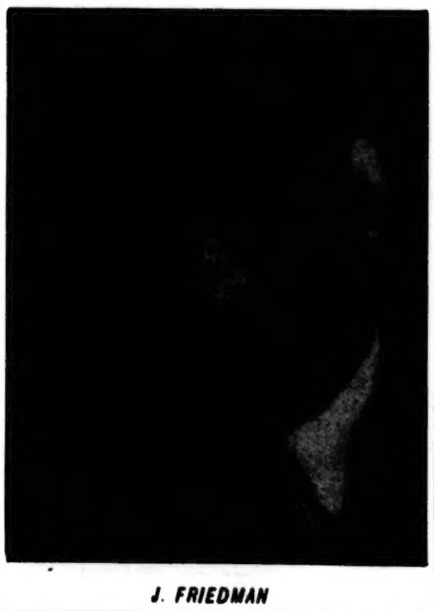
IF the inflation "boom" follows the anticipated course, therefore, it should help kinema receipts, and as the kinemas will, at the same time, have obtained some relief from mortgages and other payments, their position should improve.

Summing up, therefore, from the British angle we may say that as far as British film producers are concerned the depreciation in the dollar will make British films more expensive in the American market and thus to some extent reduce their competitive chances. On the other hand, an improvement in the financial position of the American kinemas may lead to a widening market for films which will offset this and give British films an opportunity.

On the exhibitors' side, American films will now be cheaper, while if inflation works out as hoped for it may eventually lead to a fresh revival of lavish super productions by putting the producing companies in a better financial position for expenditure on big productions.

LONG SHOTS

The London Secretary—Joe's Great Moment
Nazi Policy—Columbia Developments



J. FRIEDMAN

JOE FRIEDMAN, who so unostentatiously—yet, withal, effectively—conducts Columbia interests in this country, is likely to loom large in the news, if the report in "Hot News from U.S." develops as is expected.

COLUMBIA, due to insight and ability in America, has been turning out a class of product of enviable quality, and the respect accorded to the company in the States and its financial stability have been matters of favourable comment from returned visitors to the States.

FOR an executive official who has his hands full of exhibitor problems, Arthur Taylor, the popular London and Home Counties Branch Secretary preserves a remarkably cool and easy manner. He always gives the impression of being in command of the situation, and entirely on top of his job. The London members know their interests are safe in his hands.

JUST now, with all sorts of problems connected with Sunday opening descending upon him from all quarters, he is having a very busy time, but he has time to interview practically everybody who calls, and is able—and this is a wonderful gift—to get rid of his visitors quickly when the business is over.

WHEN I saw him about the Middlesex C.C. letter, there was no bitterness—just a real regret—that the services of his executive or a deputation had not been made use of by the Council, when he was convinced a more understanding attitude on the authority's part would have been revealed.

I FOUND Joe Grossman naturally excited at B.I.P. on Monday. His studio fire brigade had been called out in the early morning to deal with a fire that had broken out at Herbert Wilcox's house! Considerable damage was done by the flames before they were quelled. The famous brigade, often smiled at, may now be given three cheers.

HOT FROM U.S.

(By Special Kine. New York Cable)

***RICHARD A. ROWLAND** has left Fox. He will announce his plans shortly.*

***COLUMBIA**, it is announced here, will definitely produce four pictures in England. They speak of distribution, too.*

***CONRAD NAGEL** is sailing for Europe soon; he has left Metro and has refused to sign a new contract.*

***FIRST DIVISION PICTURES** will enter the production field, and other independents are expected to follow.*

***PAT POWERS** may be one, after he has closed up his British distribution contracts.*

***DOUGLAS FAIRBANKS** will make his next picture in China—"Marco Polo" is the subject.*

***JAMES GRAINGER** and **Paul Kimberley** have sailed in the "Majestic."*

"KING KONG'S" hugeness is not confined to his appearance in the picture. The Coliseum management, although expecting huge returns, was hardly prepared for the astounding total of 147,088 paid attendances in three weeks, which has brought a total of £19,164 12s. to the box office.

AN idea seems prevalent that films in foreign tongues constitute an almost insuperable difficulty to the Censor, who may not understand the languages in which dialogue is carried on.

THIS criticism is entirely misconceived. I understand certain of the Board's viewers are quite at home in French and German, and when other languages are involved the assistance of specialists in those languages is invoked. Besides, a script dialogue is always submitted.

BY a confusion of titles a comment in these notes last week was made to apply to "Love Me To-night," a Paramount picture, instead of "Tell Me To-night" (Gaumont). It was the latter picture which was the subject of congratulation as a British picture holding its own on Broadway. Apologies to both companies for the error.

NOW that Germany is being largely governed by "speeches" (one has only to listen in on the wireless to get this impression), it is interesting to gather the trend of thought regarding films as expressed by leaders of the Nazi movement.

FROM these it would appear that no Jews are to be allowed to own or manage picture theatres, and that State licences are to be required for producing a film or opening a theatre. Films are to reflect the enthusiasm and ideals of an awakened Germany, and to this end there is to be a Government censorship of film scenarios.

THE STROLLER.

RIVAL CLAIMS TO BROADCAST HONOURS

GREENFIELD'S REPLY AND A NEW CLAIMANT

W. Greenfield

I SEE in the columns of the current week's issue of the *Kine.* that I am being hauled over the coals by Mr. Mills, of Cardiff, regarding a claim alleged to have been made by myself. Firstly, let me hasten to explain I have made no claim whatever as stated in your paragraph to which Mr. Mills has taken objection.

The facts are, in an interview with your representative, I stated that I was very proud of the fact that the Paramount Theatre, Manchester, was the only theatre in Great Britain to have both organ and orchestra on the air at the same time, but, unfortunately, this statement was misinterpreted by your representative, to which, of course, Mr. Mills has taken objection.

Personally, I should not for one moment ever dream of trying to steal the glamour of the brilliant Manchester maestro, or even allowing my musical director to do so, but should hardly think it necessary to remind him that the standard of music demanded by the B.B.C. to-day from both organ and orchestra is rather higher than that of 1924, when at that time I was broadcasting my own band from Leeds, and they even allowed me on the air in those days. But things are somewhat different to-day as Mr. Mills well knows, hence my being proud of the present-day distinction.

However, if our statement has done nothing else it has awakened memories of Mr. Mills amongst his many Manchester friends, and to know that he is still in the land of the living and waving his baton merrily in Cardiff, from where, by the way, to be strictly truthful, the first kinema orchestra was broadcast and that from the Capitol Theatre, in 1921, arranged by A. S. Whittaker, general manager of the theatre at that time, and the musical director, Lionel Falkman, who is now broadcasting from this theatre.

At this juncture, might I mention that in reply to a claim made by Mr. Mills last June regarding his dance band orchestra, Lionel Falkman had to reply in the *South Wales Echo* and point out that he conducted a dance band broadcast from the Cardiff Studio in the year 1921, three years previous to that of Mr. Mills entering the field of broadcast music.

Now we look forward to hearing from Mr. Mills again, this time "on (not in) the air" from Cardiff.

W. GREENFIELD, General Manager. Paramount Theatre, Manchester.

NEWCASTLE TOO

Broadcast in 1921

Following upon the claims of Billy Greenfield, of the Paramount Theatre, Manchester, and C. S. Mills, of the New Theatre, Cardiff, to the honour of being the first to have the orchestra and organ on the air at the same time comes a claim from a well-known figurehead in the Trade in Birmingham. The claimant is Mr. Charles Hutchin, at present Birmingham branch manager for Walturdaw. He says, either in 1921 or 1922, during the period that he was general manager of the New Pavilion Theatre at Newcastle-on-Tyne arrangements were made between himself and the then British Broadcasting Co. to put the theatre orchestra together with the organ on the air.

The first item of the first broadcast was the overture from "Carmen," by Bizet. The orchestra was under the direction of Manual L. Luna, whilst H. C. Tonking—well-known for his appearances at the Royal Albert Hall—presided at the organ. This programme was sent upon the air from the broadcasting station at Eldon Place, Newcastle-on-Tyne, and the experiment extended over a period of from 16 to 20 weeks. These later included special violin and piano solos, restricted to five-minute periods by Manual L. Luna, the M.D., with F. Flack at the piano.

The theatre at that time was under Mr. Hutchin's control, with the late Sol Levy and Mr. J. H. Graham Cutts as joint managing directors. Mr. Hutchin was associated with the broadcasting developments at an even earlier date, for as far back as 1920 he carried out experiments with the Marconi V2 and crystal at premises at 32, John Bright Street, Birmingham. At the time of the broadcast of the organ and orchestra, which Mr. Hutchin claims was two to three years prior to those already made, Bertram Fryer was in charge of the Newcastle station.

NEW CANNOCK OWNER

The Central, Blackfords, near Cannock, has now been acquired by E. Thorley, proprietor of the Queen's, Uttoxeter. The house has been redecorated throughout, new sound apparatus installed, together with operating box equipment, and thoroughly modernised. Already plans are being considered for the inclusion of a balcony at the house. Walter Ford, the new manager, has instituted a programme of kine-variety.

EDWARD SHORTT
President of the B.B.F.C.

KINEMA LICENCES AND WOMEN

ATTEMPT TO SECURE UNIFORMITY

A UNITED effort is to be made by women's organisations throughout the country to press upon all licensing authorities "the vital necessity of adopting the Home Office model conditions for kinema licences *in toto* and thus securing the so much needed uniformity of system and regulation."

Representatives of a number of organisations who "heartily welcome" the model conditions are organising a public meeting to support them.

The meeting, which will discuss "The influence of the kinema," has been arranged by the Mothers' Union, the National Council of Women, the National Federation of Women's Institutes, and the Public Morality Council, and will be held at Caxton Hall, Westminster, on Monday, May 29.

Among the speakers will be Edward Shortt, President of the British Board of Film Censors.

A resolution will be submitted welcoming the Home Secretary's circular with its model conditions relating to the character of films exhibited, better control of posters and publicity matter connected with films, and special provisions to ensure that children under sixteen shall not see films passed as suitable for adults, unless accompanied by parents or *bona fide* guardians.

It will also be urged that every support be given to kinema licensing authorities by the public in their respective localities and by organisations throughout the country, in adopting and enforcing these recommendations.

In "heartily welcoming" the conditions, the organisers state that they were a definite endorsement of the policy the various women's organisations had unflinchingly advocated, and an admirable first step in the joint work of the film censorship consultative committee of the British Board of Film Censors.

B.I.P.'s HOLLYWOOD PARTY

STARS AND DIRECTORS MOBILISE

LAST Friday's reception at the Dorchester, after the arrival of the "Ile de France" boat-train, was notable for being a record assembly of Hollywood stars and directors. It was held jointly by B.I.P. and Fox.

There were Bebe Daniels and her husband, Ben Lyon (plus their infant daughter); Sally Eilers, Thelma Todd, Dennis King, Paul Stein, Allan Dwan and Claude Allister, shepherded by Arthur Dent, W. J. Hutchinson, Horace Williams and Roy Simmonds.

Miss Daniels starts work at B.I.P. this week in "She Wanted Her Man," directed by Paul Stein, the leading man of which will probably be Victor Varconi. Ben Lyon is the star of Allan Dwan's "I Spy," a musical comedy. Later, Miss Daniels, with Harry Welchman as hero, is due to star in "The Southern Maid." Miss Todd is already at work with Monty Banks in Stanley Lupino's "You Made Me Love You."

B.I.P. have this week signed a third Hollywood director in Robert Milton, who is to handle "Contraband," a Naval comedy by Lieut.-Commander O. C. Horton Giddy.

It is possible that Bebe Daniels and her husband may appear together in a future B.I.P. production.

On the same boat was Lily Damita.

At the present rate of influx, London will probably soon form a Hollywood colony of its own. All the American visitors are on their first European trip, with the exception of Ben Lyon, who made a film in Berlin for First National some eight years ago.

"CENTRAL AIRPORT"

Nottingham Trade Show

Midland exhibitors are reminded of the special Trade screening of Richard Barthelmess in "Central Airport," which takes place in Nottingham at the Elite Theatre on Wednesday, May 17, at 10.45 a.m.

Simultaneously with "Central Airport" will be screened a series of First National and Vitaphone "Varieties."

KINEMA INQUIRY DEMAND AT DUNDEE

C.E.A. to Meet Allegations

EX-EXHIBITOR'S CHARGE AGAINST RENTERS

CHARGES of over-crowding and bad ventilation against Dundee kinemas were made at the Dundee Police Committee on Monday in a report by the Dundee Juvenile Organisation Committee who also demanded that the category of every film screened should be displayed.

During the discussion, the amazing suggestion was made by a former exhibitor that certain portions of films were not shown to the B.B.F.C. and were replaced on release.

The Committee decided before taking any action to have a report from the Chief Constable and also that they should hear the views of the Dundee section of the C.E.A.

Convener Reid said he had read through the report carefully, and the whole thing so far as it concerned the Police Committee was to be found in the "conclusions" on the last page. It was rather peculiar to find it mentioned that

> "*The fact that such a large percentage of children recognise the disadvantages of bad ventilation, smoking, bad screenings and lighting should give justification for inquiry.*"

"It seems to me," said Convener Reid, "as rather strange that the children should be recognising the disadvantages of bad ventilation and that kind of thing in the places."

Councillor Garnet Wilson (Chairman of the Education Committee) thought it was perfectly proper that older children, not all of whom were above par in health, would be able to notice the result on their own organisms of smoking and bad ventilation, and the effect on their eyes of bad screening.

Dozens Standing

Some inquiry might be made on other points to see if they were well founded in truth. In each case the criticism made was directly against their own by-laws. In their reply to the question, "If possible, give proportions of young people and children in audience," two of the investigators stated:—

> "*Very few children—about half of crowded house occupied by young people, dozens of people standing in passages,*" and "*Very few children, about half of audience, young people of 16-22; very crowded, and dozens of people standing in passages.*"

The other criticism was that where films were being exhibited that were intended for adults only, there was no clearly marked bill outside the kinema to inform intending patrons that such reserved films were being exhibited. If such items were obtainable from a purely cursory study of the report there must be other material in the report that called for a reply from the Chief Constable.

Convener Reid said that the question of ventilation did not come under police regulation at all, and would have to be dealt with by the Public Health Department. The police only dealt with such matters as keeping the kinemas in order. He knew that these places were visited every night by constables, and in the event of them finding anyone standing about in passages it was their duty to report it immediately on their return to headquarters. The Chief Constale had received no reports on that matter.

Confidential Reports Available?

Councillor Wilson said he had no doubt that the Chief Constable would get into touch with the Juvenile Organisations Committee, and might get confidentially from them information which might not be put into a public report.

On the subject of category posters, Convener Reid observed that there was a recommendation by the Committee dealing with these things that kinema exhibitors put up a poster at their entrance halls, saying whether a picture is "A" or "U."

"*But I know of no law,*" *he added,* "*where they can be compelled to do it. We do not have the power as a Police Committee to compel them to do it.*"

Councillor Wilson: What about including that as a condition of the local licence?

Convener Reid: That could be done. We know some do it just now, but very few. There must be a certain liberty for parents taking their children with them to pictures.

Consult the C.E.A.

Bailie J. G. Fraser suggested that before any conclusions were arrived at they should hear the Dundee C.E.A. on the report.

Miss McIntosh, Secretary of the Dundee C.E.A., was then called upon to address the Committee. She said that if there was a suggestion of any fresh regulations being introduced in the licences it was only fair that the Committee should hear a deputation from the C.E.A.

Convener Reid: We will arrange for the exhibitors sending their representatives, so that they can discuss any points in this report.

A Councillor Corrected

Miss McIntosh said that she would like to correct Councillor Wilson, who had stated that "A" films were for adult exhibition only. "A" films are passed, she added, as being more suitable for adult exhibition, but there is no prohibition.

Bailie Fraser: There are statements made in this report about dozens standing in the lobbies.

Convener Reid: That is not my experience. As Police Convener, I pop into these places frequently, and I have not found that happening.

Bailie Fraser: The position is there are so many kinemas in Dundee that you would require every man, woman and child in the city to go twice a week to fill them, never mind having them standing in the passages.

Convener Reid: There is sleeping room in some of them.

Councillor Scrymgeour said there was only one house in Dundee where they could have dozens in the passages. At the other places the numbers were so severely limited that to say there were "dozens in the passages" was out of all proportion.

Lord Provost Buist (to Miss McIntosh): We will arrange that copies of this report will be sent to your association.

A Challenge to Answer

Councillor George A. Greig (who, until a few months ago, was proprietor of the Broughty Ferry Picture House) suggested that a local committee should be set up to review these films before they were shown to the public.

"*There are certain parts of these films which, when they are sent up to the Censors, are not shown,*" he said. "*We have had experience of that in the Trade. I have cut out parts of them and have been thanked by the public who had seen the film and who would refuse to come to see it if certain parts had been in it.*

"*It is the simplest thing for the film to go before the Censors Board with parts of it not shown. It is the simplest thing to replace these bits for certain houses. Other houses don't want to show these bits; personally, I would never dream of doing it. But there is a certain type of house, and there is a demand of a certain type of public who will always look for that sort of stuff.*

"*I think this Committee should form a Review Committee of two or three members to go over these films.*"

Convener Reid: Isn't that a rather big order? You can take the number of picture houses in Dundee, the majority of which exchange their films twice weekly, and you will see what is before you.

Councillor Greig: I mean the Committee for adult only or "A" films.

It was agreed that the whole question would be discussed next month after hearing a deputation from the C.E.A., and after having a report from the Chief Constable.

The Canadian Royalty

Why the 12½ per cent. was Dropped

Toronto, May 1.

Col. John A. Cooper, president of the Motion Picture Distributors of Canada, and Henry Nathanson, general manager of Regal Films, Ltd., Toronto, enjoyed a very successful mission to Ottawa to negotiate with the Dominion Government about the proposal to impose the royalty tax on rentals of films produced in the United States, Great Britain, and other countries.

It had been announced that the Government would collect the royalty tax of 12½ per cent. on gross revenue derived from bookings of foreign films, but, as a result of the interview, the announcement was forthcoming that the plan had been dropped.

The argument was advanced by the representatives of the film exchanges that the royalty levy was not applicable to film rentals because booking contracts did not provide for fixed charges as in the case of performing rights and copyright fees, on which the Dominion imposes a tax when the proceeds are sent out of the country.

The Original Move

Considerable history is behind the move to place a tax on film rentals in Canada. This is the only detail of the film business in the Dominion in which either Federal or Provincial Governments have applied a direct tax.

The shortcoming was discovered at the time of the Imperial Economic Conference at Ottawa last summer, when the Committee on Films and Radio brought in a recommendation that the Dominion Government should impose a levy on film rentals for the product of all countries except the United Kingdom. This was regarded as a move to provide further preference for British films without altering existing tariff schedules, which, incidentally, had received intensive study from Conference delegates.

The recommendation was apparently shelved until recently, when the Canadian Government, in a pressing search for more sources of revenue, hit upon the idea of enlarging the scope of the royalty tax to include rentals of films imported from all other countries, Great Britain *not* excepted. The intended move was the cause of hurried conferences by film producers at New York, with the result that Col. Cooper was entrusted with the invasion of the Canadian capital.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., May 11, and Wed., May 17

Colin Clive and Elizabeth Allan in SERVICE (M-G-M)

Thursday

When Strangers Marry; Man of Action (*U.A.-Columbia*)

Cambridge Theatre. **3 p.m.**

"When Strangers Marry" is a melodrama of the tropics. What happens when a spoiled heiress marries a handsome engineer during a brawl in Paris and then spends her honeymoon alone in Java, is the meat of the story. Jack Holt plays the colourful rôle of an engineer striving to finish a railroad in the jungle, and, at the same time, faced with the problem of how to keep a high-tempered young wife home under the deadly monotony and heat of the tropics.

His work seems to be frustrated, accidents hinder the building and Holt returns to Sarabong to find his wife seemingly taken up with the attentions of the rascally Hinkle. The discovery of a plot to kill himself and ruin the new railroad leads to a sensational climax.

Lilian Bond, an English actress, is seen in the rôle of the wife, and a powerful cast, which numbers also several hundreds of natives, includes Arthur Vinton, Ward Bond, Barbara Barondess, Gustav von Seyffertitz, and Paul Porcasi. Clarence Badger directed.

"Man of Action"

The plot concerns the activities of a stranger in a sleepy little town, who is engaged in clearing up the mystery of a bank robbery. McCoy, who plays this part, is really a Ranger sent there on a special mission, but his interest in the daughter of a wounded rancher holds him in town till the mystery is solved. Caryl Lincoln, a Wampas Baby star, who is fast shaping for star rank, is the heroine, and others of the cast are Stanley Blystone, Walter Brennan, Charles K. French, Jo Gerrard, and Wheeler Oakman.

Friday

Lord of the Manor (*Paramount*)

Carlton. **10.30 a.m.**

A magnificent cast was assembled for "The Lord of the Manor," the screen version of John Hastings Turner's famous play, which ran for a lengthy season at the Apollo Theatre, London. It provides the ideal vehicle for Fred Kerr, whose last film it was.

This delightful comedy is based on the effects of an imaginary upheaval in the Government on the hot-tempered Conservative, Sir Henry Bovey. It is suggested by a special committee that a large house like Stagbovey Manor should be used for billeting some of the local unemployed, whereupon a number of them arrive immediately. But Sir Henry cannot forget the traditions of the old country gentleman, and finally declares that they shall not be billeted on him but remain as his guests. It is easy to see the tremendous possibilities this story held for Fred Kerr. Supporting him as important members of the cast are Betty Stockfeld, Kate Cutler, Harry Wilcoxon and Frank Bertram.

"Hawaiian Fantasy," a Paramount featurette presenting Vincent Lopez and his orchestra in a Hawaiian setting, will also be shown on Friday morning.

Lucky Dog (*Universal*)

Phoenix. **11 a.m.**

A brand new angle of screen romance is introduced in Universal's "Lucky Dog," which presents a different love story—that of a man and his dog.

"Lucky Dog" is claimed to be a real heart-hitter, with its story of a dog's love for his master through prosperity and poverty. Almost everyone who hasn't a dog would like to have one, or at least has a strong affection for the tail-wagger. And the picture appeals to everyone of them. Several wonderfully trained dogs appear in the picture, but "Buster," which must easily be the most human canine in the world, steals the honours, in company with Chic Sale, who is seen for the first time without his famous beard.

The tail-wagging element is but a part of the picture, of course. There is a strong dramatic story of a man who borrows his company's money to pay for his wife's luxuries. Prison follows, and poverty afterwards; but the man and his dog fight back together in a way that tugs at the heartstrings.

The picture has tremendous exploitation angles, and Universal will spare no effort in using them for the benefit of exhibitors.

Hallelujah I'm a Tramp (*United Artists*)

Cambridge Theatre. **8.45 p.m.**

Just as Al Jolson was the pioneer player in talking pictures, so will he inaugurate his screen return in "Hallelujah, I'm a Tramp" with another innovation, by submitting the first picture ever done in rhythmic dialogue. The innovation is expected to herald in a new type of entertainment and to prove in many ways as novel as the switch from silent to talkies.

"Photographic music," which runs through the picture and constantly moves with the story, is the term coined by the famous New York composer-lyrist team of Richard Rodgers and Lorenz Hart, to describe the new screen form. Among the songs to be sung by Al Jolson which form an inherent part of the story are "Hallelujah, I'm a Tramp," "You Are Too Beautiful" and "What Good is Money?" which are already the rage on the other side.

The story is laid in modern New York against the background of Central Park, Wall Street, the tenement districts and haunts of the rich, with Jolson, minus black face, playing a character totally unlike any he has ever brought to the screen or stage.

The cast includes such well-known comedians as Harry Langdon, the walrus-moustached Chester Conklin, Frank Morgan (the Broadway star), and Tammany Young (also from the Broadway stage), Bert Roach (who has been the comic appeal in scores of films), and Victor Portel, the veteran film comedian. The rôle of the young negro will be played by Edgar (Blue Boy) Connor. Most of the Jolson picture was photographed in the open, much of the story occurring in an open park, where hundreds of extras were transported each day.

Monday

To-day We Live (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

The combined appearance of Joan Crawford and Gary Cooper in a story written by the brilliant American writer, William Faulkner, and directed by Howard Hawks, of "Scarface" fame, are the factors which give "To-day We Live" the reputation of being one of the most anticipated motion pictures of the M-G-M week.

Miss Crawford is cast as a member of a British ambulance unit in the present picture, which is described as the experiences of a woman and three men during the World War. Cooper is in the principal male lead as an American aviator, the other members of the male triangle being played by Robert Young and Franchot Tone.

Although the activities of the British navy, particularly their dangerous coastal motor-boats, play a prominent part in the action of "To-day We Live," with further exciting episodes centred on the aerial spectacles of bombing squadrons, the war serves as the background for the plot and is never allowed to submerge the focal point of drama in the strong personalities who are entangled in a struggle for life and love behind the lines. Comedy interludes are brought into the story through the antics of Roscoe Karns and other lighter touches are supplied by Louise Closser Hale, in the rôle of a faithful family servant. Rollo Lloyd and Hilda Vaughn complete the supporting cast.

"To-day We Live" is said to reach its most stirring points in the first meeting of Miss Crawford and Cooper at the very moment when she learns of her father's death in France; the last five hours before Robert Young and Franchot Tone leave Miss Crawford to enlist in the British navy; and Cooper's bravery when he is taken aboard a secret speedboat.

Tuesday

Murders in the Zoo (*Paramount*)

Carlton. **10.30 a.m.**

The elements of novelty, excitement and suspense render "Murders in the Zoo" one of the most thrilling of murder pictures produced for many months. The story deals with the jealous hatred of a zoologist for every man who shows more than the most casual interest in his wife. One, who has aroused his fury by his attentions to his wife during a big-game expedition, is left in the jungle. Another man attends a dinner in the carnivora house at the Zoo, and collapses and dies before aid reaches him. The dinner breaks up as the hysterical guests rush from the place.

The wife, convinced that her husband has some connection with the death, goes to tell the officials of her suspicions, but she is brutally done to death before she can carry out her plan. A young scientist ultimately discovers the truth, but the madman turns the wild beasts loose and attempts to escape in the confusion. The spectacular setting in which the crimes are committed makes "Murders in the Zoo" startlingly sensational, apart from the terrific suspense engendered by the fear of who is to be the madman's next victim.

Joan Crawford and Robert Young in TO-DAY WE LIVE (M-G-M)

Lionel Atwill gives a convincing portrayal of the mad zoologist. Kathleen Burke is his wife. Randolph Scott is the young scientist who discovers the author of the murders, and Charlie Ruggles is a humorously helpless publicity manager for the Municipal Zoo. Others in the cast are Gail Patrick, John Lodge and Harry Beresford. Edward Sutherland directed.

Service (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

Lionel Barrymore's newest starring vehicle, "Service," deals with the lives of two business men, and is unique in respect to its handling of two stories in one. The life of a millionaire department-store owner whose wife deserts him when he faces financial ruin is counterbalanced with the story of the humble employee who likewise is baffled by his inability to meet his payments and keep his home together, but whose family prove their loyalty when he most needs it.

The wide range of characters in "Service" provides an opportunity for a number of fine acting portrayals, and an outstanding group of players are seen in support of Barrymore. These include Lewis Stone, Benita Hume, Elizabeth Allan, Phillips Holmes, Doris Lloyd, Halliwell Hobbes, Douglas Walton, Viva Tattersall, Lawrence Grant, George K. Arthur, Charles Irwin and Billy Bevan.

Barrymore has another intensely human rôle in "Service," in which he again plays a

(Continued on next page)

All dog lovers will be intrigued with the theme of LUCKY DOG, Universal's Trade show offering this week. Co-starred with Chic Sale, seen for the nonce without face fungus, is "Buster," the latest wonder dog which is said to give an amazing and almost human performance

LONDON TRADE SCREENINGS

(Continued from page 6)

book-keeper, as he did in "Grand Hotel," this time in the great London department store, of which Lewis Stone is the owner. Miss Hume is seen as Stone's faithless second wife, Miss Allan plays his daughter, and Phillips Holmes is the son. The story shows how the woman in the life of each man affects that man's destiny. In the stirring climax it is the old book-keeper who proves himself a figure of power and saves a tottering mercantile machine.

"Service" is based on the C. L. Anthony stage play, which recently completed a record-breaking run at Wyndham's Theatre, London. The picture was directed by Clarence Brown.

The Girl I Made (*M-G-M*)

Prince Edward Theatre. **3 p.m.**

Robert Montgomery, who appears as a "fixer," who can fix anything from a political scandal to a murder, rescues Sally Eilers, a little East Side girl from drowning, and as an experiment, tries to make her into a lady. Eventually he falls in love with her, but although on the outside she changes into a truly beautiful girl who can wear clothes, dance beautifully and entertain, inside she remains the hard, tough little East Sider who does not stop at murder when it suits her purpose. A big murder trial is staged in which the girl, through the publicity she receives and the fixing done by Montgomery is regarded more in the light of a public heroine and benefactress than a blackmailing murderess. The story teems with dramatic moments, but there is plenty of humour, and wisecracks are there in abundance. The supporting cast includes Madge Evans, C. Henry Gordon, Vince Barnett, Eugene Pallette, Jean Parker, Ivan Lebedeff, David Newell and Joseph Cawthorn. Harry Beaumont directed.

Hell Below (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

Including the most spectacular and dramatic achievements that have been seen for many a long day, "Hell Below" tells the story of the men in a submarine and of the dangers they have to face below the surface.

The cast includes some of the best known M-G-M players and is headed by Robert Montgomery and Walter Huston. In support are Madge Evans, Robert Young, Jimmy Durante, Eugene Pallette, and a host of other players. "Hell Below" is claimed to possess thrills, drama, romance, comedy, spectacle—everything that means big receipts at the box-office. The thrills are the acme of realism. The action and the tension starts right from the first reel, where the wounded are being lifted out of the submarine that has just made the hazardous cruise from America to the Mediterranean during wartime, and carries on right through the picture, through the love story right up to the smashing climax where the raid on the enemy port gives Montgomery a chance to redeem himself in the eyes of his comrades and of the girl he loves. Thrills are provided by the scenes of the mine-laying and the torpedoing of the mine-layers by the submarines and the aerial attack on the below-the-surface craft, while the final attack, in which submarines, battleships and airplanes attack the enemy port, must take its place as the most realistic and stirring shot yet screened.

Heather Angel, the British star featured in PILGRIMAGE (Fox)

"PILGRIMAGE"

Praised as Great Box-Office Attraction

WALTER J. HUTCHINSON has received an enthusiastic cable from the Fox New York office with regard to the merits of "Pilgrimage," now completed and expected over in this country shortly. The cable reads:—

"'Pilgrimage,' screened in New York, was considered of terrific box-office value. Henrietta Crossman gives characterisation rivalling Marie Dressler."

"Pilgrimage" is the screen version of I. A. R. Wylie's story, and was directed by John Ford, who made "Four Sons," among many other notable pictures.

Heather's Reward

The distinguished cast includes such well-known names as Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon, Lucille la Verne, Hedda Hopper, Robert Warwick, Louise Carter, and Betty Blythe.

The success of Heather Angel in this picture led to her assignment of the important rôle of Helen Pettigrew in "Berkeley Square," which Jesse L. Lasky will produce for Fox, with Frank Lloyd directing.

Scores for Fox Musicals

Richard Whiting, one of America's most famous dance music composers, is writing the scores for three Fox pictures.

Having just finished the music for "Adorable," the Janet Gaynor-Henry Garat picture, he is now at work on songs for "I Loved You Wednesday," in which Warner Baxter, Elissa Landi, Miriam Jordan and Victor Jory are cast. Henry King, who made "State Fair," will direct.

After that, he has been assigned with Leo Robin to provide words and music for "Paddy-the-next-best-thing," Janet Gaynor's new starring picture, and for the first Buddy de Sylva production, "My Weakness," which will star Lilian Harvey.

M-G-M's GREAT WEEK OF TRADE SHOWS

Sensational Offerings with Big Star Values

THE greatest Trade show week in the history of the Industry has been planned by Sam Eckman, Jnr., to start on May 15, at the Prince Edward Theatre. The number of pictures to be screened during this Trade show drive will not only merit the title of the greatest ever, but the list of star names and the calibre of the productions shown, will afford additional emphasis to the M-G-M claim.

With such tremendous attractions as "Rasputin—The Mad Monk," the great Barrymore triumph, with the amazing current Astor Theatre success, "Hell Below," with Laurel and Hardy's most ambitious offering to date; "Fra Diavolo," with the current Empire hit, "To-day We Live," the record-breaking stage success, "Service," the eagerly awaited Crawford-Gable offering, "Possessed," Ramon Novarro's greatest to date, "The Barbarian"; and Robert Montgomery and Sally Eilers' co-starring feature, "The Girl I Made," with such offerings as these, there is every reason for anticipating a memorable week.

The greatest list of star names ever presented in one set of pictures, it is claimed, are comprised in the cast of these films. The list includes Ethel, John and Lionel Barrymore, Joan Crawford, Clark Gable, Robert Montgomery, Ramon Novarro, Stan Laurel, Oliver Hardy, Sally Eilers, Gary Cooper, Walter Huston, Diana Wynyard, Lewis Stone, Madge Evans, Myrna Loy, Dennis King, Thelma Todd, Robert Young, Benita Hume, Elizabeth Allan, Phillips Holmes, Schnozzle Durante and numerous others.

Starting off a grand week in a grand way, M-G-M will screen on Monday evening, May 15, at 8.45, the Joan Crawford-Gary Cooper record-breaker, "To-day We Live," this week's current Empire attraction. Over the week-end this subject has been packing the Empire, and all indications go to show that it is likely to be one of the biggest and most popular productions Joan Crawford has made to date.

No less remarkable in its own particular way is the Crawford-Gable drama, "Possessed," due for screening at 3 on Tuesday afternoon, May 16. This eagerly awaited sensation brings the romantic Crawford-Gable team together again in a dramatic story of a factory girl who becomes the toast of Park Avenue.

London Stage Hit

The evening of May 16 is set aside for the screening of the screen version of C. L. Anthony's London stage hit, "Service." Lionel Barrymore heads the strong supporting cast, which includes such well-known players as Lewis Stone, Phillips Holmes, Elizabeth Allan, Benita Hume, Colin Clive, Alec B. Francis, Doris Lloyd, Halliwell Hobbes and Douglas Walton.

At 3 p.m. on Wednesday, May 17, the Robert Montgomery-Sally Eilers co-starring vehicle, "The Girl I Made," is due for presentation, while in the evening "Hell Below" will be screened at 8.45 p.m. Much has been written and much is expected from "Hell Below," and that it lives up to, and even surpasses, all expectations, is evident from the way in which it has been received by the New York critics and public since its opening at the Astor, New York. Undoubtedly, it is the most spectacular and dramatic achievement that has been seen in many a long day. The cast includes some of the best-known players on the Metro-Goldwyn-Mayer roster, and is headed by Robert Montgomery and Walter Huston.

SAM ECKMAN, Junr.

Ramon Novarro's latest offering, "The Barbarian," which is due for screening on Thursday, May 18, at 3 p.m., offers Novarro an ideal rôle, that of a romantic Egyptian dragoman. Myrna Loy appears as a beautiful young Anglo-Egyptian with whom Novarro falls in love. The supporting cast includes Reginald Denny, C. Aubrey Smith and Louise Closser Hale. Sam Wood directed.

Laurel and Hardy in Opera

On Thursday evening at 8.45 Laurel and Hardy will be seen in "Fra Diavolo," adapted to the screen from the famous comedy opera of the same name. This subject marks a new departure in Laurel and Hardy productions, having in addition to the comedy a musical background in which Dennis King is given plenty of opportunities for exercising the voice that proved such a hit in "The Vagabond King." Thelma Todd is the leading lady, and a long list of well-known names appear in the supporting rôles.

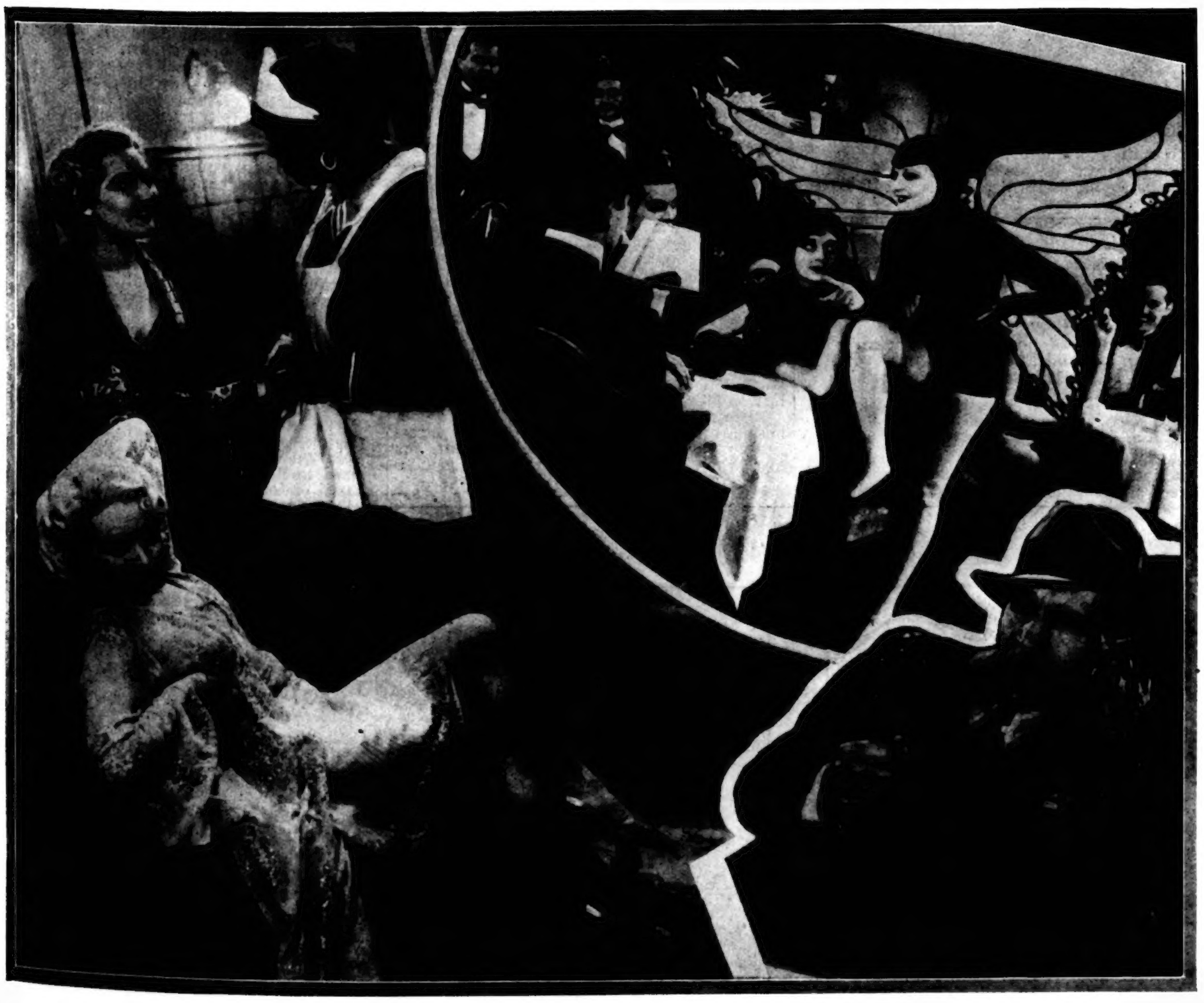
Famous Players in "The Mad Monk"

The film for presentation on the evening of Friday, May 19, will, in all probability, be "Rasputin—the Mad Monk." Assembling a cast to match in magnitude the first screen appearance together of John, Ethel and Lionel Barrymore, the Royal Family of stage and screen, was one of the biggest problems ever faced by a casting director when the huge list of players was chosen.

In the dramatic spectacle of the last days of the Romanoffs, every rôle, even to the smallest, is filled by an artist of international fame. Two of the Barrymores enact royal personages, John playing the rôle of Prince Chegodieff, and Ethel enacting the Empress. The rôle of the Mad Monk, whose plotting is a forerunner to the fall of the Russian empire, is played by Lionel Barrymore. Ralph Morgan, last seen in "Strange Interval," enacts the Czar, Diana Wynyard, of "Cavalcade" fame, plays the romantic lead opposite John Barrymore. Tad Alexander is the little Czarevitch; C. Henry Gordon plays the Grand Duke Igor, and the rôles of the court physicians are played by Edward Arnold and Gustav von Seyffertitz respectively.

Jean Parker, Dawn O'Day, Helen Robinson and Mary Marden are seen as grand duchesses, and the supporting cast also lists Purnell Pratt, Louise Closser Hale, Dale Fuller, Sarah Padden, Brandon Hurst, Nigel de Brulier, Frank Leigh, Carol Wines, Otto Lederer, Clarence Wilson, Francesca Braggioti, Max Barwyn, Charlotte Henry, Eily Malyon, Carey Harrison, Emile Chautard, Mary Alden, Evelyn Selbie, Ruth Renick, Robert Anderson, Robert Cain, Frank Reicher, George Irving, Oscar Apfel, Jean Del Val Clay Clement, Jane Mercer and Reginald Barlow.

Richard Boleslavsky, whose work with the Moscow Art Theatre gained him an international reputation, directed "The Mad Monk," which recently completed a sensational four-months' run at the Astor Theatre, New York, where it played to capacity business during its entire run.



Incidents from THE HOUSE OF CHANCE, the latest P.D.C. offering which is reviewed in this issue. The stars include Thelma Todd, Ralf Harolde, Inez Courteney, Mae Busch and Earl McCarthy

14-YEAR OLD STAGE ARTIST

The stage of the Regal Cinema, St. Leonards, is now embellished with a futuristic setting designed by the manager's 14-year-old daughter, Miss Peggy Delorme.

The setting is constructed in seven parts, which can be arranged to form different set pieces; the scenery is 16 ft. high and 30 ft. wide, carried out in a colour scheme of blue, green and grey, with glittered panels. The music stands of the orchestra have also been designed by the same young lady, who has won many certificates by her drawing, and has had examples of her work exhibited at the London Guildhall.

RENTALS OVER 40 PER CENT. TO BE REFUSED

Birmingham to Stand Firm by Resolutions

WILL CONTINUE TAX FIGHT

LAST week's meeting of the Birmingham and Midland branch of the C.E.A. was devoted chiefly to a discussion on film percentages and admission charges, and the submission of an exhaustive review of the Entertainment Tax campaign carried out in the area.

On the controversial question of film rentals, H. B. **Lane**, chairman of the branch, explained the steps taken in connection with the Birmingham position, and said he trusted the members would stand firm to the resolutions.

An official report indicates that many members freely expressed their views in support of the attitude of the branch.

It was "agreed" that no contracts giving renters a greater percentage than 40 per cent. be entered into, and that any difficulties encountered should be handled by the committee appointed to deal with the matter.

Coun. G. F. **McDonald** paid tribute to the ability with which Coun. Hewitson and H. B. Lane presented the Birmingham case before the General Council.

The 2d. Admission

Consideration of the question of reduced admission charges arose on Coun. **Edward Hewitson**'s review of General Council proceedings. The Council had taken the view that this matter could be handled best in the various territories.

A long discussion took place, and the opinion was expressed that some action should be taken locally. Finally, it was resolved that the Emergency Committee which is the executive of the branch should deal with the matter and report.

The Midland Tax Fight

S. W. **Clift** submitted a comprehensive report on the local tax campaign. In a covering letter he suggested the possibility of adjustments being made in the present Budget, as under certain circumstances members were prepared to table an amendment when the tax was considered in committee.

There was a feeling that the association's deputation to the Chancellor of the Exchequer might have been strengthened by the inclusion of Birmingham members.

Mr. **Clift** said many Members of Parliament had expressed sympathy with the application for some revision of the tax, particularly on the lower-priced seats, and disappointment was expressed that in his Budget-day speech Mr. Neville Chamberlain made no reference whatever to the tax.

The Other Chamberlain

Reporting on the House of Commons meeting with Sir Austen Chamberlain, Mr. **Clift** said he received splendid support from Oscar Deutsch and S. K. Lewis. At the outset Sir Austen seemed opposed to any suggestions which they could make. He suggested that the kinema Industry was over-built, but when he was appealed to on the question of what a penny meant in the family budgets of poor people living in his own constituency he became more interested.

Mr. Lewis described to Sir Austen exactly what social harm the tax had done, and Mr. Deutsch put a finishing touch to the arguments.

When the Trade representatives intimated that they were prepared to answer any questions, Sir Austen said he thought from the thousands of people he saw going into picture houses it was rather surprising that the Trade representatives should be there asking for relief.

Mr. **Clift**'s reply was that this was by no means the case, and it was desperately necessary for the Trade to appeal for relief.

A Percentage Tax ?

Sir Austen discussed the subject from many angles, and in the end appeared anxious to help them.

He said he thought the Chancellor might agree to a percentage taxation so that all seats would be taxed alike. They informed him that their association would probably look with favour upon this if the percentage was not more than 10.

—Or a Rearrangement ?

Sir Austen's alternative suggestion was that the tax should be remitted on all seats up to and including 6d., and that the estimated amount of the loss to the Chancellor should be transferred to the higher-priced seats.

"I told him," said Mr. **Clift** in his report, "that if higher-priced seats meant those immediately above 6d., I could not agree, but that if the 6d. seats were free of tax and the loss transferred to seats of 2s. 6d. and upwards, neither I nor the houses where high prices are charged would object to this transference."

Trade's Case Admitted

Sir Austen admitted that although he thought he would not be impressed by anything the Trade speakers had got to say, he was leaving very greatly impressed, and that they had put up a very strong argument.

Since the meeting Sir Austen had written to him, stating that he would do whatever he could, and that he would pass on the subject of the discussion to the Chancellor.

Even if the matter was not dealt with in the 1933 Budget, he would keep it in mind and assist them when he possibly could.

Mr. **Clift** and those who have assisted him in the anti-tax campaign were warmly thanked by the branch for their services, and the feeling was expressed that propaganda against the tax should be continued.

Local Politicians

A symposium of the views expressed by Birmingham and Midland M.P.s in interviews with representatives of the association was presented to the branch. In almost every case these were favourable from the Trade point of view, and the report paid a special tribute to P. J. H. Hannon, who represents the Moseley Division of Birmingham in Parliament.

"This gentleman," it stated, "has been a tower of strength to us in the tax campaign. It has been due to his efforts and those of A. S. Todd, M.P. for Kingswinford, and R. H. Morgan, M.P. for Stourbridge, that meetings between representatives of the Industry and local Members of Parliament have been arranged in London.

"He has always been very outspoken on the subject of the tax. He has made it perfectly clear that he is in favour of a reduction. If it is at all possible in view of the financial position of the country, he is prepared if the private members agree to it, to table an amendment, and there are many members, including Mr. Morgan, who have expressed their willingness to second the amendment."

Meeting with Justices

Certain members criticised the agreements arrived at by the Joint Committee of the Birmingham Justices and the association. Having regard to the points of difference raised, it was agreed that this matter should be placed on the agenda for the May meeting of the branch. Meanwhile members who take exception to the agreements are requested to communicate with the secretary (G. H. **Taylor**) in order that their views may be considered by the Emergency Committee.

A Holiday Problem

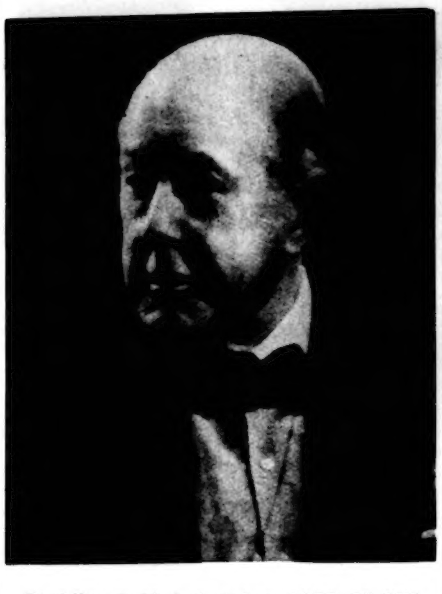
A member wrote, suggesting that to enable staffs to take their annual holidays, it might be advisable to close Birmingham kinemas on, say, four Sundays during the summer months.

This matter is to be considered by the Emergency Committee before the branch meets again.

Support for Golf Tournament

Members were asked to support the annual Trade golf tournament at Halesowen on Sunday, June 11. It was emphasised that the whole of the proceeds will go to the local Trade Benevolent Fund, and that it was hoped to raise at least £50.

Donations to the prize fund would be gratefully received by the hon. treasurer, W. L. **Grice**, at 32, John Bright Street, Birmingham.



Fred Kerr in his last picture, LORD OF THE MANOR, which Paramount will trade show on Friday

NORTHERN MASS MEETING

UNANIMOUS SUPPORT FOR 40 PER CENT. LIMIT

A MASS meeting of the Northern branch took place on May 2 at Newcastle, at which—excluding circuit holdings—nearly 100 halls were represented.

S. **Bamford** presided, and, after a lengthy discussion, the following resolution was unanimously adopted :—

> That we, the members of the Northern branch, hereby agree that the maximum terms accorded for super films shall be 40 per cent., same to be arrived at by a sliding scale to be arranged between renter and exhibitor.

In the course of the discussion a member said that in the early days of talkies, when none of them knew quite what they were doing, it was a fairly common occurrence for them to pay 40 per cent. for any outstanding attraction, and such was the abnormal state of the business at that particular time that none of them took much harm.

To-day, however, there was a vast difference in the state of their affairs. Yet they were being asked 50 per cent. and more for films, for which they paid 40 per cent. and often only 33⅓ per cent. in the early and palmy days of the talkie business, and which were not likely to be anywhere near the draw and attraction of former films.

Whilst the English pound was only worth about two-thirds of its normal value in America to-day, the speaker maintained that that was no reason why the British exhibitor should be expected to pay increased rentals in order to make up that missing third.

Worn-out Optimism

They, as exhibitors, were told by the renters and their representatives that they would take more money at their pay-boxes than they had ever done before if they would only book those wonderful supers at 50 per cent. How could anyone believe that? They had suffered from a long period of depression, and there was not the slightest justification for such wonderful optimism.

The present level of business was not to be regarded as a passing phase—it had persisted too long to be that—it should be regarded as a new and normal state of affairs, and they should each one budget accordingly.

No exhibitor at the present time could afford 50 per cent. for a picture unless he foolishly deluded himself that phenomenal business would be done with it. If one could be assured that such would be the result, the position would be different, but until the box-office said otherwise the biggest super ever made could only be recognised as just another picture.

The Only Hope

It was up to them all to refuse to book any presumed super unless they could obtain it on a sliding-scale arrangement, which should start at an economic rental, so that if the film missed fire they were not left to bear the brunt alone.

Birmingham was to be admired for its action in tackling this problem and agreeing to pay nothing above 40 per cent. for any film, but even that was too high a rental to agree upon. He urged the members to discuss this matter carefully and sanely, and to be unanimous in their ultimate decision.

(Continued at foot of column 2)

(Continued from column 3)

Unless they did something on similar lines to those adopted at Birmingham, urged another speaker, they could argue on the subject until Doomsday without arriving at any conclusion.

During the lengthy and earnest discussion many views on the problem were put forward by the individual members present, and after most serious consideration the resolution outlined above was unanimously agreed upon on being put to the meeting.

L. & H.C. ACTION AGAINST HIGH RENTALS

MIDDLESEX S.O. TERMS RAISE PROTEST

LONDON and Home Counties branch on May 3 held an emergency meeting following on a decision, taken at a meeting of the Executive Committee on April 26, to have the subject of film rentals fully ventilated by the branch.

J. **Alexander** presided over that meeting, at which a letter was read from the General Secretary, giving particulars of the success obtained in the opposition to Parliamentary Bills.

The following resolution on film rentals was passed, all those present appending their signatures to it :—

> That this meeting of exhibitors in the London and Home Counties branch area endorses the action of the Birmingham branch, and pledge themselves not to pay more than 40 per cent. for any one film, and authorises the Executive Committee to take such steps they may deem necessary to make these proposals effective.
>
> That this resolution becomes operative as from 12 o'clock noon to-day.

The **Chairman** said that the process of opposition was expensive, and he hoped that the members in London and especially those in the areas affected, who at the moment did not subscribe to the Political Fund, would make a special point of so doing.

The Employees

The committee considered correspondence which had ensued between A. M. Wall, of the Entertainments Industries Federation, and the Secretary, in regard to the Joint Conciliation Board, and it was agreed to convene a meeting of this board at the earliest possible date.

A Protest to Middlesex

The report on Sunday opening matters was received. With regard to the Middlesex C.C. and the terms and conditions to be laid down in respect of Sunday opening in that area, the Secretary read a letter from the Council, stating that the Sunday Opening Committee would not receive a deputation from the branch on the following day, and that the matter would be deferred until another meeting.

It was agreed to send a protest to the Chairman of the County Council and to all members of the Licensing Committee.

News-reel Politics

With regard to the question of propaganda in news-reels, the **Secretary** read a letter which had been sent to the Paramount News Reel :—

April 25, 1933.

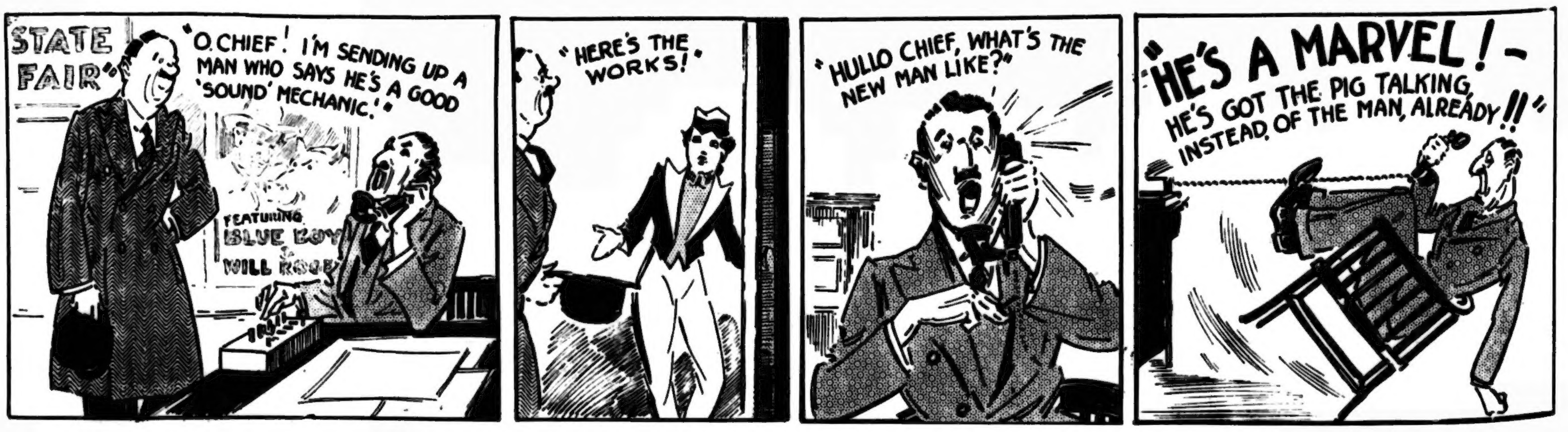
> The General Council does not make complaints about the inclusion of political items in news-reels from sheer caprice. The members get first-hand reactions from their patrons. To show you how your judgment—or may I say, lack of it—has led you astray in the particular case referred to:
>
> (*a*) It has evoked controversy on the L.C.C.
>
> (*b*) Sir Oswald Mosley is most unpopular in many industrial districts of a predominantly Socialist character.
>
> (*c*) Herr Hitler is far from being *persona grata* in centres where there is a considerable Jewish population.
>
> These are the reactions which the delegates obtained from members where this news-reel has been shown.
>
> The General Council notes your satisfaction with your own judgment, which, unfortunately, it does not share. In fact, it feels if this self-satisfaction could be in any way shaken it would be considerably to the advantage of the Paramount News Reel and you would thereby be more receptive to suggestions which would make your news-reel of better entertainment value.
>
> The complaints which the General Council has hitherto voiced are now really directed to your news-reel. The General Council hopes that you will now take note of what it suggests can very usefully be omitted in future.
>
> *W. R. FULLER, General Secretary.*

The members present expressed their complete satisfaction with the contents of this letter, and the secretary was instructed to convey the thanks of the Committee to the General Council.

A long discussion took place upon the resolution of the Birmingham branch, in regard to film prices, and a resolution was passed endorsing the action of that branch.

OUR USHERETTE

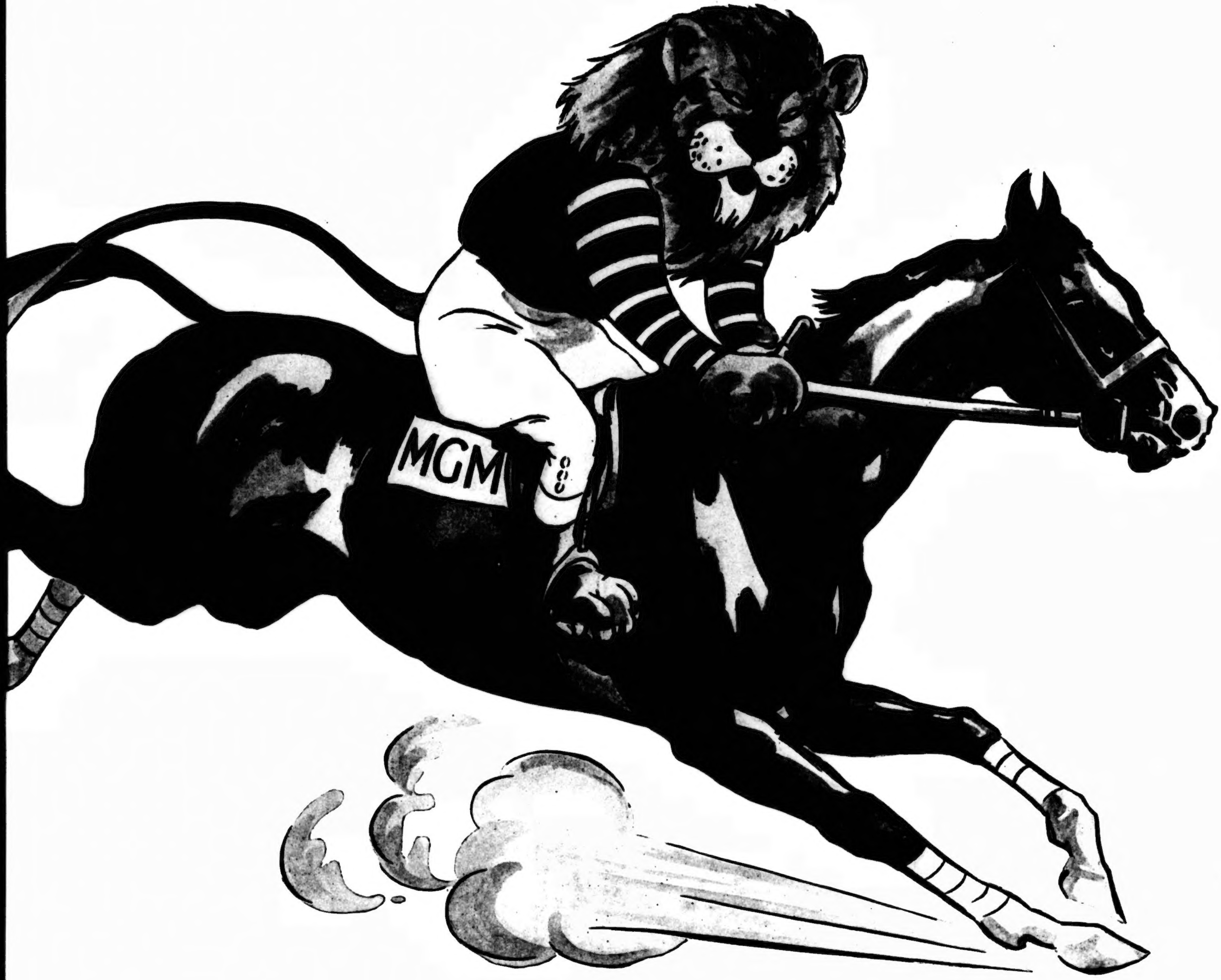
By J. P. DAVIS



STATE FAIR
"O. CHIEF! I'M SENDING UP A MAN WHO SAYS HE'S A GOOD 'SOUND' MECHANIC!"
FEATURING BLUE BOY WILL ROGERS
"HERE'S THE WORKS!"
"HULLO CHIEF, WHAT'S THE NEW MAN LIKE?"
"HE'S A MARVEL! — HE'S GOT THE PIG TALKING, INSTEAD OF THE MAN, ALREADY!!"

WATCH LEO

–Still in Front!



Entire industry electrified by tremendous array of 21 BIG M-G-M ATTRACTIONS unleashed to greet the returning tide of Picture-goers!

Leap overleaf please—

7 BIG SHOWS—

All in one week—you're invited—

commencing Monday next !

TRADE SHOW:
PRINCE EDWARD
MONDAY, MAY 15th
8.45 p.m.

Joan CRAWFORD
Gary COOPER
in **"Today We Live"**
with FRANCHOT TONE, ROBERT YOUNG

TRADE SHOW:
PRINCE EDWARD
TUESDAY, MAY 16th
8.45 p.m.

Lionel **BARRYMORE** *in*
"Service"
with LEWIS STONE, ELIZABETH ALLAN
BENITA HUME, PHILLIPS HOLMES

TRADE SHOW:
PRINCE EDWARD
WEDNESDAY, MAY 17th
3 p.m.

Bob MONTGOMERY
and **Sally EILERS** *in*
"The Girl I Made"
with MADGE EVANS, EUGENE PALLETTE

TRADE SHOW:
PRINCE EDWARD
WEDNESDAY, MAY 17th
8.45 p.m.

Jack Conway's Production
HELL BELOW
BOB MONTGOMERY, WALTER HUSTON
Madge Evans - "Schnozzle Durante" - Robert Young

TRADE SHOW:
PRINCE EDWARD
THURSDAY, MAY 18th
3 p.m.

Ramon **NOVARRO** *in*
"The Barbarian"
with MYRNA LOY, C. AUBREY SMITH *and*
REGINALD DENNY

TRADE SHOW:
PRINCE EDWARD
THURSDAY, MAY 18th
8.45 p.m.

LAUREL & HARDY
with **DENNIS KING & THELMA TODD**
in **"Fra Diavolo"**

TRADE SHOW:
PRINCE EDWARD
FRIDAY, MAY 19th
8.45 p.m.

Joan CRAWFORD
Clark GABLE
in **"Possessed"**
with WALLACE FORD . . JOHN MILJAN

More
M-G-M
high jinks
on next
page

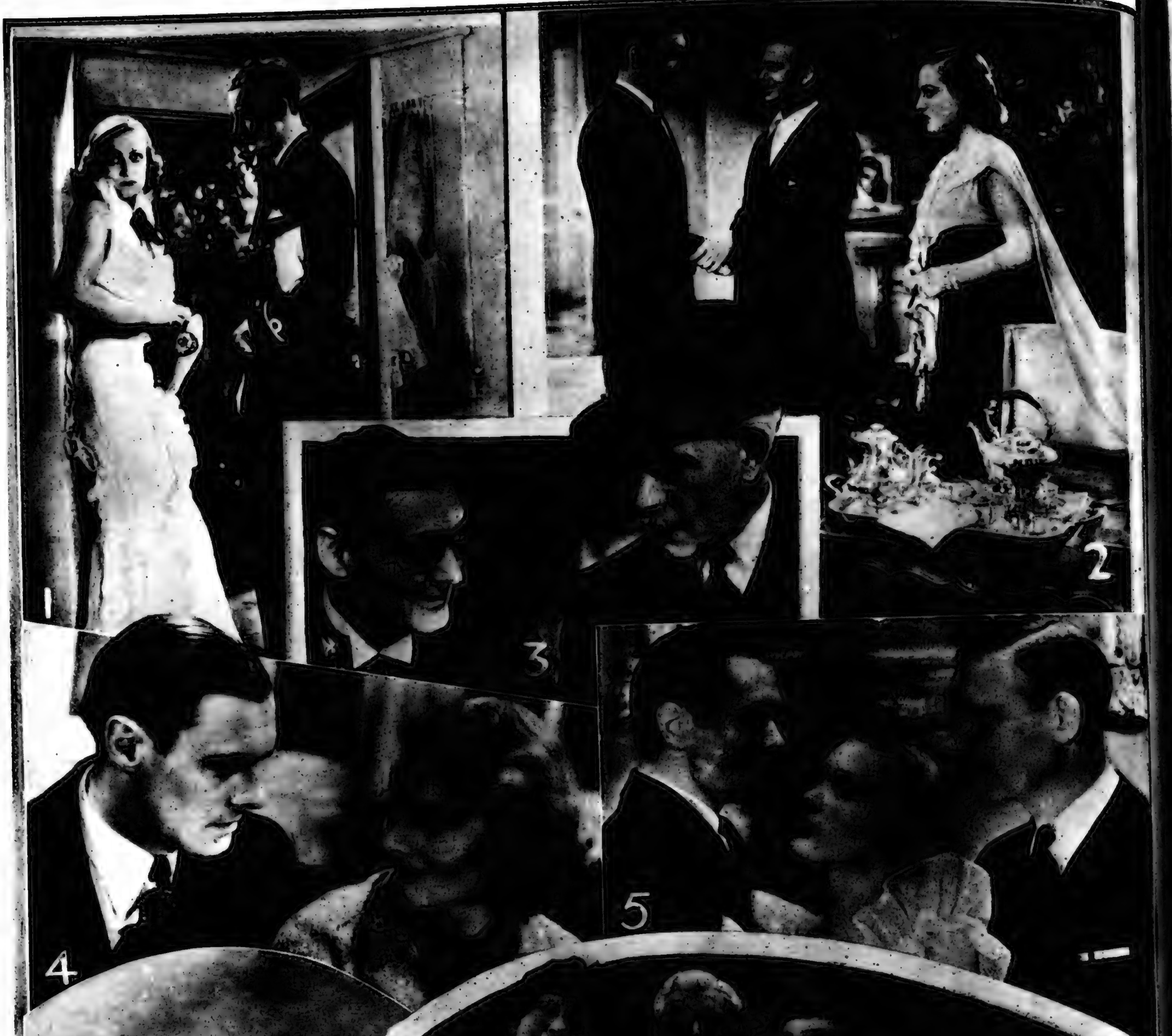
to be followed in rapid succession by this mighty bunch of HITS!

"RASPUTIN—the MAD MONK"	*with*	JOHN, ETHEL and LIONEL BARRYMORE, DIANA WYNYARD, RALPH MORGAN, TAD ALEXANDER.
"GABRIEL OVER the WHITE HOUSE"	*with*	WALTER HUSTON, KAREN MORLEY, FRANCHOT TONE, ARTHUR BYRON, DICKIE MOORE, C. HENRY GORDON.
"PEG O' MY HEART"	*with*	MARION DAVIES, ONSLOW STEVENS, JULLIETTE COMPTON, J. FARRELL MacDONALD, BILLY BEVAN.
"REUNION IN VIENNA"	*with*	JOHN BARRYMORE, DIANA WYNYARD, FRANK MORGAN, MAY ROBSON, UNA MERKEL.
"WHEN LADIES MEET"	*with*	ROBERT MONTGOMERY, ANN HARDING, ALICE BRADY, MYRNA LOY, FRANK MORGAN.
"DINNER AT EIGHT"	*with*	MARIE DRESSLER, JOHN BARRYMORE, WALLACE BEERY, JEAN HARLOW, LIONEL BARRYMORE, LEE TRACY, EDMUND LOWE, KAREN MORLEY, BILLIE BURKE, MADGE EVANS, PHILLIPS HOLMES, JEAN HERSHOLT, and more and more and more.
"BLACK ORANGE BLOSSOMS"	*with*	CLARK GABLE, JEAN HARLOW, STUART ERWIN, LEILA BENNETT.
"ESKIMO"	*with*	M-G-M sent W. S. (Trader Horn) VAN DYKE and one of the largest film expeditions of history to the frozen North. Twelve months in the Arctic—expect a picture extraordinary.
"LADY OF THE NIGHT"	*with*	LORETTA YOUNG, RICARDO CORTEZ, FRANCHOT TONE, UNA MERKEL, JOHN MILJAN, VINCE BARNETT.
"NIGHT FLIGHT"	*with*	HELEN HAYES, JOHN & LIONEL BARRYMORE, CLARK GABLE, MYRNA LOY, FRANCHOT TONE.
"STRANGE RHAPSODY"	*with*	KAY FRANCIS, WALTER HUSTON, PHILLIPS HOLMES, EUGENE PALLETTE, NILS ASTHER.
"STRANGERS RETURN"	*with*	LIONEL BARRYMORE, MIRIAM HOPKINS, FRANCHOT TONE, STUART ERWIN.
"TUGBOAT ANNIE"	*with*	MARIE DRESSLER, WALLACE BEERY.
"TARZAN and HIS MATE"	*with*	JOHNNY WEISSMULLER, MAUREEN O'SULLIVAN.

METRO-GOLDWYN-MAYER

—Going Stronger than Ever!

M-G-M Trade Show Week

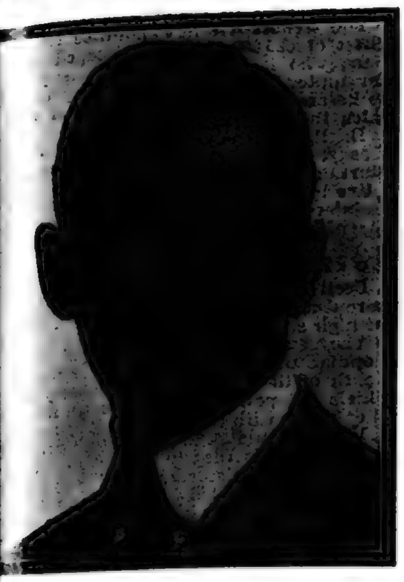


Scenes from the new offerings to be Trade shown next week by M-G-M. (1.) Joan Crawford and Gary Cooper in TO-DAY WE LIVE (May 15). (2.) Joan Crawford and Clark Gable in POSSESSED (May 16). (3.) Lionel Barrymore and Lewis Stone, and (4.) Colin Clive and Elizabeth Allen in SERVICE (May 16). (5.) Robert Montgomery, Walter Huston and Madge Evans in HELL BELOW (May 17). (6.) Ramon Novarro and Myrna Loy in THE BARBARIAN (May 18). (7.) Laurel and Hardy in FRA DIAVOLO (May 18). (8.) John and Lionel Barrymore in THE MAD MONK (May 19)

BLUNT TALK AT LEEDS

Dilemma of the Small Man

BIG MEETING SUPPORTS BIRMINGHAM POLICY BUT ACKNOWLEDGES DIFFICULTIES



C. P. METCALFE

THERE was enthusiastic support for the action taken by the Birmingham branch on the film rentals forthcoming at a special meeting of the eds and district branch, called to discuss question, on Friday last. **JOHN CLAUGH-** presided, and there was a representative ndance—some eighty halls in the terri- y being represented.

t the outset the **CHAIRMAN** expressed the inion that some sort of action on the sub- t of high rentals for films was long over- e. After one or two films had succeeded extracting 50 per cent. from the exhibi- s on super-pictures, other renting firms l been quick to follow suit, and it made e wonder where it was all going to end. le was satisfied that if the members of C.E.A. would stand loyally together and as firm as they were when the Black- ol resolution on the subject of guarantees i disc charges was passed, they could ickly remedy the present situation. They l only to be loyal and pledge themselves t to pay more than 40 per cent. and the oblem would be solved.

Warning

. **HARRISON** (Rothwell) said he saw a nger in the present movement in the ade. It was undoubtedly true that if ex- bitors could not earn money on what were w called super-supers, it would be im- sible for them to live. Unfortunately public were wanting super-pictures ery week, and it was now the fact that at exhibitors took on the good pictures ey lost when they showed the ordinary ff He was convinced that the high cost films and the fabulous salaries paid to n stars were factors which were defi- ely linked up with their failure to get relief in the Entertainments Tax.

aturally, the Government thought that if Trade could afford to pay these big ces for pictures and the enormous aries paid in America to film artistes, ey couldn't possibly be in any need of ief in the way of taxation. Until they got these charges reduced they would look in vain for any relief in the Entertainments Tax.

"I move that this meeting heartily supports the Birmingham branch, and that we pledge ourselves not to pay more than 40 per cent. for any super-film productions."

ANDY CAINE (Filey): What are super-supers? Can anyone give me a definition?

The **CHAIRMAN**: Four pictures are specifically mentioned in the Birmingham resolution: "The Sign of the Cross," "The Kid from Spain," "Cavalcade," and "The Good Companions," and I suppose we might now add "King Kong."

A **MEMBER**: What will be the position if we pledge ourselves at this meeting not to pay more than 40 per cent. and our competitors are not here to give a similar pledge?

The **CHAIRMAN**: We might send out a questionnaire, and so ascertain what the strength of the branch on this question is likely to be.

A **MEMBER**: The position is that if I won't give 50 per cent. for "King Kong" I don't get it. As a matter of fact, I have offered as much as 60 per cent.

The First Principle

ANOTHER SPEAKER: It is cheap at 50 per cent. if I will take another eight. I haven't the slightest faith in this meeting, or in any other meeting of the C.E.A. Until we can arrange a system whereby a man can't get up and say one thing and go out and do another, the association is no use.

If we could eliminate the method by which we are compelled to take a crowd of stuff we don't want in order to get one picture we do want, we should be all right. The only way to do this, in my opinion, is to have district committees and district agreements. The C.E.A. is too big to tackle a question of this sort. Until you get cooperation in the district you will never settle this question.

The **CHAIRMAN**: It must be perfectly obvious to everybody that if the members of this branch were only loyal to each other we should be just as strong as the Gaumont-British circuit when it came to booking pictures. Gaumont-British don't pay 50 per cent., nor 40 per cent., nor ever 33⅓ per cent., because they are a united body. We ought to be the same.

A **MEMBER**: What penalty is there on me if I vote in favour of an agreement and then go out and break it to-morrow?

The **CHAIRMAN**: None; but there should be.

A **DEWSBURY EXHIBITOR**: We have eight houses all clashing together in Dewsbury, and competition is tremendously keen.

Competition the Obstacle

A **VOICE**: Most of them would merely reply that they were governed by their competitors in the Trade. The whole question is not whether we shall pay 50 per cent., but whether we intend to be loyal to each other on this matter. Until we get definite loyalty within the association, we are getting nowhere.

The **CHAIRMAN**: Charges of 50 per cent. are now becoming very common, and in all probability in the near future there will be renters who will be trying to extract 60 per cent. Where is it all going to end?

A **DEWSBURY EXHIBITOR**: Supposing I and my opposition agreed to give no more than 40 per cent. for a picture; he seats 2,000 people and I seat only 1,500. Isn't it obvious that the picture will go to him? The question of a sliding scale ought to be discussed.

A **LEEDS BOOKING AGENT**: If you pass a resolution not to pay more than 40 per cent., the renter can still come along and get his 50 per cent. on his trailers, etc. I am prepared to sign any agreement not to pay more than 40 per cent. for any picture, provided that others are going to do the same thing. Everybody has got to sign, otherwise it is just a waste of time.

A **MEMBER**: Where is the small man in this matter? If we all agree not to pay more than 40 per cent., it seems to me the small man is going to lose every time.

A **MEMBER**: In any district all the exhibitors are afraid of each other. Personally I have never yet fallen for 50 per cent., and I have five palatial kinemas in my area. If my opposition chooses to play "King Kong" and loses money in the process, why should I worry? I will play "King Kong" when it comes down to my price.

Twice Bit

F. **COE** (Pudsey): There is far too much humbug in this business, and there always was. I am prepared to undertake not to pay 50 per cent. for any film. I have only paid it twice in 13 years—the first time I regretted it, and I am satisfied I shall regret it when the second picture comes along.

A **LEEDS EXHIBITOR**: I am of the same opinion as Birmingham. I have only paid 50 per cent. once and I shall run the picture next week and probably lose money on it. I am not sure I shall not return to renting, because it seems the exhibitors are bigger fools to-day than they were when I was engaged in renting.

The District Proposal

C. P. **METCALFE**: I think we should all agree that we all want to do what the Birmingham people are striving to do, but some of us are not convinced that it is necessarily the right method. To pass a resolution here to-day binding the branch as a whole would not be wise. We could not get the amount of loyalty we need to make a success of it.

I am convinced that the best way to get that necessary loyalty is by district meetings and district agreements. I urge the meeting to congratulate the Birmingham branch on what it has done and try to emulate it by calling meetings in the different areas. The longer you hang back and mistrust each other, the worse it will be.

It is my experience that there is a great deal more loyalty among exhibitors than we give them credit for. A lot of this so-called mistrust of each other is grossly exaggerated.

Mr. **HARRISON**: It is an excellent idea to call district meetings, but I think it would be too slow.

J. **SMITH**: In my opinion the average exhibitor loses more money on the small 25 per cent. pictures than on the 50 per cent. supers. And don't forget the circuits pay as low as 10 per cent. for what we are paying 25 per cent. for.

The **CHAIRMAN**: Clearly it is no use asking anyone to bind themselves on this matter if half our members will agree and the others won't.

Mr. **METCALFE**: It is high time that the men in the district did something to help themselves. It can't all be left to the officers of the branch and ought not to be. If they won't fight for a thing like this, then they won't fight for anything. It is your own living you are fighting for.

After further discussion the meeting adopted the following resolution:—

> That the Leeds branch congratulates Birmingham and the steps they have taken to bring about a reduction of film hire; it recommends its members not to pay more than 40 per cent. for any film and also recommends that district meetings be called forthwith to devise means to bring about a reduction in film rentals in their own areas.

Twenty-seven members voted in favour of this resolution, and two abstained from voting.

A **MEMBER**: Supposing we all agree in the district not to pay more than 40 per cent., are we to wrestle then for the pictures when they come along?

Mr. **METCALFE**: If you get together in the district you will be surprised what you can achieve. You can agree, for instance, among yourselves to take the super pictures when they come along in turns.

A **MEMBER**: I have no doubt you can get very friendly with each other. It is a case of "have a drink with me to-night and I'll cut your throat to-morrow." The only harmony I have ever found in the business has been amongst circuit managers who have no booking to do, and who get their pictures sent down to them from London.

It was unanimously decided to send a copy of the resolution to all members of the branch, together with a request for a definite reply as to whether they are in favour of it or not. These replies will be considered at a meeting of the branch a fortnight hence.

Vhite Cinema Club

Belfast Demands Too Much Free Publicity

AT the May meeting of the White Cinema Club, Belfast, at which W. J. Hogan presided, the hon. secretary read an official intimation from the lfast Corporation stating that it has been ided not to fall in with the request of Northern Ireland Ministry of Home irs that their model clause regarding ters should be added to the conditions ences.

at satisfaction was expressed at the ion and the fair manner in which the ration had treated the matter.

The **CHAIRMAN** stated that at the last meet- they had decided against showing adver- ing Health Week in Belfast. Since then municipal authorities had communicated ain with him, and pointed out that the ek was an important one, and that the ema trade had always helped work which uld benefit the health of the general body citizens. He thought they might recon- er their decision. There were occasions en they should overlook their ban on free les and he thought that this was one them.

D. D. **YOUNG** stated that his objection was the fact that newspapers would be paid their advertisements from the ratepayers' nd, and it would be consistent for them demand payment. He was against ad- ting slides in kinemas, as patrons did t ay to see slides, but came to see pic- res. He had recently refused a £75 con- ct for advertising slides for this reason.

HARLES O'DOWDA (Picture House), whilst eeing that the object was a good one, ted that they were debarred from show- free slides by their contracts.

WILL WHITE (Duncairn) felt that it was in eir own interests to co-operate with the nicipal authorities. There was a proviso the contract that they could show slides ich were in the interests of the house, d he felt that health week was.

It was agreed to recommend to members at they should so far as possible try to ll in with the request of the municipal thorities.

ongratulations

It was decided to send congratulations to arry M'Mullan, Paramount's representa- e, on his marriage, and with them a pre- ntation from the club as a token of esteem d good wishes.

Regis Toomey in SOLDIERS OF THE STORM, Trade shown by U.A.-Columbia this week

EXHIBITORS' CLAIM FOR TRADE SHOW RIGHTS

MORE PROTESTS FROM SUSSEX SHOWMEN

Sliding Scale only Solution as Rental Basis

THE campaign against high film rentals figured largely in the discussion at the meeting of the Sussex branch of the C.E.A., held at the Regent, Brighton, on May 2. As briefly indicated in the *Kine.* last week, active steps are to be taken by independent exhibitors and the representatives of circuit houses to combat the 50 per cent. "racket."

W. T. **BRADSHAW** presided over a representative attendance, and at the outset heartily welcomed Percy Lunch (Eastbourne)—the former chairman of the branch—upon his reappearance at the meetings after an absence of some time. Another new member welcomed was J. Van Biene, also of Eastbourne.

A notable absentee was Herbert Shanly (branch delegate), who sent a long letter detailing the leading matters before the last meeting of the General Council.

Applications for membership were received from the Court, Brighton—the **CHAIRMAN** remarking that this completed 100 per cent. membership for Brighton—from the Norfolk, Shoreham (Mr. Freeman), and the Luxor, Eastbourne (Mr. Cooper Reid).

Trade Shows and Deadheads

Notification was received from the general secretary that the branch's protest against evening Trade shows and their suggestions to prevent deadheads at Trade shows had been referred by the General Council to the Joint Standing Committee for consideration.

RANDOLPH E. RICHARDS said the matter was before the Joint Standing Committee, whose recommendations could shortly be expected. "The renters," he said, "claim to be as anxious as we are to prevent the public getting in to Trade shows, and they are blaming the exhibitors. But I believe some satisfactory issue will come out of the last Joint Committee meeting on this subject.

"We took up the question of evening Trade shows also," continued Mr. Richards. "Personally, I would like this branch to start a boycott of evening Trade shows, and refuse to apply for tickets. I should have thought it would be in the renters' interests for exhibitors looking after their theatres in the evenings instead of being at Trade shows."

HARRY BOLTON said that at most Trade shows people waited outside "cadging" tickets, and, when a house was not full, these deadheads nearly always managed to gain admittance.

A. **DEARDEN** said that tickets were broadcast among the office staffs of Wardour Street, with the result that there was scarcely ever one in twenty legitimate viewers at a Trade show.

Mr. **RICHARDS**: The renters tell us they are now checking up their mailing list to stop this evil, and they would welcome the cooperation of the branch secretaries. If branch secretaries would send up lists of their booking members, these members only will receive tickets for Trade shows.

S. **GOLDMAN** said that at evening Trade shows he had seen people without tickets admitted to reserved seats. He urged that, not only should evening Trade shows be abolished, but that single instead of double invitation tickets should be issued in an effort to keep out the deadheads.

Further action was deferred pending the report of the Joint Standing Committee.

Renter-Exhibitor Preferred

The **SECRETARY** (A. Daniels) reported that, as instructed at the previous meeting, he had written to a certain firm of renters voicing the complaints of members that, since a director of that firm had had a seat upon the board of directors of a kinema in the Sussex territory, exhibitors who had been in the habit of booking with that firm of renters were not now being offered any worthwhile productions.

R. E. **RICHARDS** said it was not "playing the game" to have a renter executive on the board of a kinema company, and his renting firm selling pictures to the kinema company's opposition houses.

Mr. **DEARDEN**: It cuts away all freedom of booking.

The **CHAIRMAN** (Mr. Bradshaw) could not see how they could stop a renter executive, as an individual, acquiring a holding in any company—kinema or otherwise. At the same time, he thought that a strong protest should be made on behalf of those members whose freedom of booking was hindered.

On the proposition of **RANDOLPH E. RICHARDS**, seconded by A. **DEARDEN**, a resolution was unanimously passed deprecating the growing tendency of renter executives holding interests on the exhibiting side, and thereby depriving former customers of those renting firms of their best films.

Civic Competition

The branch again considered the question of the Brighton Corporation-owned Aquarium (now being used as a kinema) having the use of Corporation property and trams for advertising its films. Replies have been received to the various questions, but not in sufficient detail.

The matter is to be further taken up, probably at the next meeting of the Town Councillor, by Coun. C. Foster-Marner (general manager of the Brighton Hippodrome), acting on behalf of the exhibitors and the local Entertainment Managers' Association.

A Carriage Question

The practice of exhibitors having to pay carriage both ways on films was raised by

(*Continued on next page.*)

Anne Grey, the popular British star, crowning the Hove Hospital Birthday Queen on the stage of the Lido, Hove, on the occasion of this kinema's first anniversary week.

LIDO, HOVE CELEBRATES FIRST ANNIVERSARY

Big Army of Stars Figure in Effort for Hospital

THE crowning of a Birthday Queen, chosen by leading film stars, from among the prettiest girls in Hove, was the central feature in the first anniversary celebrations on Monday evening at the Lido, C. J. Donada's super-kinema, that was formerly the Hove Ice Rink.

The birthday celebrations throughout this week have—by the happy inspiration of C. A. Maguire (general manager of the Lido)—been linked with the Mayoress of Hove's "Miles of Pennies" Scheme for the extension of the Hove Hospital; and the scheme was officially inaugurated by the Mayor (Councillor V. R. Hudson), when the selection was made of the Birthday Queen and her four Maids of Honour.

Dorothy Hyson, Donald Calthrop and the Mayoress made the choice on the Lido stage from eighteen of the prettiest girls whose photographs had been submitted. The stars were introduced by W. Peet Leslie, Mr. Donada's efficient Master of Ceremonies, for the whole of this Birthday Week.

The crowning of the Birthday Queen on Monday evening by Anne Grey and Lester Matthews again attracted a crowded and enthusiastic "house." The stars were received in the vestibule by the Mayor and Mayoress, with whom was Lady Rawson, wife of Sir Cooper Rawson, M.P. After the company had seated themselves upon the stage, the ceremony opened in picturesque style with the entrance of the Queen, attended by a page and four maids of honour bearing the long train. The Queen then mounted the dais, and was crowned by Miss Grey.

Miss Grey and Mr. Matthews afterwards supported the Mayor's appeal on behalf of the hospital, and both entered fully into the spirit of the occasion by going down into the auditorium during the collection made by nurses.

The Mayor warmly thanked C. A. Maguire and his directors for their valued support of the appeal, and particularly congratulated the management of the Lido upon securing such a notable array of film stars to personally assist the appeal. His Worship mentioned that there were announced to appear on Tuesday: Muriel Angelus and Gordon Harker (afternoon); Madeleine Carroll, Victor Saville and J. B. Priestley (evening). Yesterday (Wednesday): Dorothy Bouchier and Garry Marsh (evening). To-day (Thursday): Marie Burke and Bobby Howes (afternoon); Joan Gardner and John Stuart (evening). To-morrow (Friday): Phyllis Konstam, Joan Wyndham and Basil Rathbone (evening).

To-morrow (Friday) evening also it is hoped to have the Sussex County Cricket team present, and Mr. Rathbone will auction a cricket bat autographed by the whole team.

Accompanying Miss Grey and Mr. Matthews was Toby Carpenter.

Circuit Booking Managers to Discuss Percentages

(Sussex C.E.A. Meeting, Continued)

J. VAN BIENE, who said that the kinema Industry is the only industry in which this unfair rule applies. He thought that the matter should be taken up, particularly as exhibitors were on sharing terms.

At the suggestion of the Chairman, the matter is to be placed on the agenda for the next meeting.

Meeting Portsmouth

Arrangements for the summer outing, to be held jointly with the Portsmouth branch, Sussex this year being the hosts, were discussed, and Tuesday, July 11, was fixed tentatively as the date. The sub-committee making the arrangements comprises R. H. Ainsworth, Reginald Briggs, P. G. Lundy, and J. Van Koert. Haywards Heath is the suggested rendezvous for this year, and preparations are already in hand for the inter-branch cricket match for the challenge cup presented by the "boys on the road."

Rentals

The remainder of the meeting was devoted to a full and frank discussion on film rentals, a summary of which appeared in the last issue of the *Kine*.

The CHAIRMAN said that exhibitors were finding it increasingly difficult to book any of the more outstanding films at less than 50 per cent. Personally, he strongly opposed the payment of anything more than 40 per cent. for any film.

PERCY LUNCH said that any discussion on the subject was futile when there were exhibitors who would continue to pay 50 per cent. whatever was decided at branch meetings.

To shorten the matter, HAROLD B. MILLAR suggested that a meeting of booking managers only should be called to go fully into the matter in conjunction with the booking managers of the Portsmouth branch.

RANDOLPH E. RICHARDS welcomed the suggestion, and said that he thought the booking managers of the circuits would co-operate as it was not in their favour if independent exhibitors paid 50 per cent.

HARRY BOLTON: This has been discussed time after time and has never been brought to a head. Resolutions have been passed, but they have never been adhered to.

The CHAIRMAN: I agree with you. But if the renters see that the whole of the branches throughout the country are protesting against these exorbitant percentages, it must have some effect.

A. DEARDEN referred to the difficulties in a town where there were four first-run houses, two of them larger than the others. If all four agreed to pay only 33 1/3 per cent. it would mean that the two smaller houses would be deprived of most of the best pictures. The only chance of the smaller man getting the best films was to offer a higher percentage than the larger houses.

RANDOLPH E. RICHARDS: While you are booking on percentages the only fair and reasonable way is on a sliding scale, because the man is not born to-day who can say that a film is going to be a winner or not.

MR. BOLTON: If the person who is doing the booking doesn't know what terms to give for a film he ought to give up his job to someone else. All the discussion in the world won't alter that—Major Gale's booking scheme met the same difficulties.

The CHAIRMAN: Where others have failed we may succeed. Nothing will be done unless we make some effort. I can see many, many difficulties, but we must make the attempt.

Another speaker suggested that a way of defeating these high rentals was for two or three small kinemas to run films concurrently.

P. G. LUNDY suggested that a special letter of invitation should be sent to the booking managers of the two big circuits asking them to attend a special meeting.

The CHAIRMAN said that Sussex had had experience of the generous co-operation of the big circuits over the Sunday opening question, and he felt sure that they would readily assist the independents in this vital matter of film rentals.

MR. RICHARDS: Up to "Grand Hotel" no one ever heard of 50 per cent. Following upon that you got four or five more. If it isn't scotched now you will have seven or eight. Let it rip for another few years and you will be paying 50 per cent. for everything.

A Special Meeting

On the proposition of Mr. MILLER, seconded by Mr. RICHARDS, it was decided to call a special meeting of booking managers throughout the area and the adjoining area of the Portsmouth branch, and to invite the co-operation of the booking managers of the big circuits.

The resolution was carried by an overwhelming majority, but it was noticed that two or three members abstained from voting.

Latest from Hollywood

By Phil Lonerg

WHY ZANUCK RESIGNED

WARNER'S LOSS, U.A. GAIN

More Economy in Production

DARRYL ZANUCK, former head of Warner-First National production, is receiving much praise for resigning his post, when his studio refused to resume full salaries on April 10, as per an agreement with the Academy of Motion Picture Arts and Sciences.

Zanuck apparently has lost nothing by his action, for his association with United Artists should bring him added prestige.

The Warner Brothers, by the way, have receded from their attitude, and have restored wages from April 10, as requested by the Academy.

Nagel Resigns

Conrad Nagel has resigned as president of the Academy of Motion Picture Arts and Sciences because of a disagreement of members regarding matters of policy.

Nagel appealed to Will Hays to bring the Warner studio into line, and this action was not approved of by other Academy members, hence Nagel's resignation.

The Academy had considered abolishing the office of president, substituting a committee of five to administer the affairs of the organisation, but finally decided to retain the office of president, electing J. Theodore Reed, Paramount official, as Nagel's successor.

Allied Resumes

Allied Pictures Corporation will resume production again next week, after a four-week production lull, with the shooting of the next Hoot Gibson special, "The Fighting Parson," according to an announcement by M. H. Hoffman, jun., vice-president of Allied.

Immediately following "The Fighting Parson," three other features, now in preparation, will go into production.

Hollywood Sex Ban

Another purity crusade has been inaugurated by Will Hays, the dictator of the American film Industry, who has given Hollywood executives a vigorous warning against concentration on sex themes.

He told the producers that his organisation had prepared a code with a view to cleaning up the screen, and that he expected them to keep to it. If they persisted in disregarding his orders, and made pictures tainted with sex perversion, they would find such productions a total loss, because he was resolved not to pass them in any form.

WILL HAYS

He instanced the Warner film, "Baby Face," which has been sent back twice to the studio for cleansing. Apparently the process has been so extensive as to necessitate the remaking of much of the film, at a cost estimated at from £20,000 to £30,000.

Period Pictures Popular

At one time the so-called costume films lacked favour, and, if they were produced they did not achieve box-office success.

Of late there has been a decided change in the public taste.

Among the successful period films produced lately are "Cavalcade," "The Sign of the Cross," "The Conquerors," "'Frisco Jenny," "She Done Him Wrong," "The Warrior's Husband," and "The Song of Songs."

The advent of the talkies has done much to aid the period films, as characters who speak are far more life like than those who are merely seen, as in the silents.

West Coast Ends Leases

Fourteen United Artists' theatres in California, formerly under lease to Fox West Coast, are no longer connected with this theatre chain, which is now in bankruptcy.

Orders for cancellation of the leases were made by the trustees of the bankrupt organisation.

The theatres include playhouses in Long Beach, Whittier, Palo Alto, El Centro, Pasadena, Berkeley, Alhambra and the United Artists' House on Wilshire Boulevard.

Artists' Bureau Under Fire

The producers are very enthusiastic over a general employment bureau for actors, directors and writers, but studio employees are vigorously combating the idea.

The actors are already on record as opposed to the plan, while the Writers' Guild and the writers' branch of the Academy a also prepared to battle.

The Writers' Guild announces that a w chest of $25,000 has been pledged by mem bers, who have signed contracts providing for united action, and a penalty of $10,0 to be assessed against any member who vi lates this contract.

B. B. Kahane, of Radio, and Jesse L. Lasky, of Fox, both declare that the Artis Bureau is not designed to eliminate comp titive bidding by the studios, and asked that judgment be suspended until the bureau i given an opportunity to prove its worth.

De Mille's Next Film

Cecil B. De Mille plans to produce a pi ture dealing with the problems of youngste of high school age.

The story is based on "Boys' Week," a popular occasion in America, where the youth of the cities act as honorary mayors, chiefs of police, etc., so as to familiaris themselves with the problems of governmen

While details as to the picture are not ye available, it is easy to predict that the wild life of the adolescents of to-day will b shown, as contrasted with the serious-minde youths who are trying to make the world better place to live in.

When De Mille made a picture on a simila theme, "The Godless Girl," the productio was not over-successful.

Swanson and Columbia

Columbia is said to be dickering wit Gloria Swanson to play the leading role i "Twentieth Century," a filmisation of a su cessful New York stage play. The entir action takes place on the "Twentieth Ce tury, Limited," the crack train which run between New York and Chicago.

A Sure-fire Team

Charles R. Rogers, independent produce for Paramount, has signed Victor McLagle and Edmund Lowe to co-star in a forth coming production of the usual rollicking type which has won fame for these cleve actors.

Audiences never tire of this magneti couple, so it may be that British produce will have to wait a bit before they c induce McLaglen to make more than o or two pictures on the other side.

Miss Moore at Work

Colleen Moore has been under contra at M-G-M, but her first film since that ti was "The Power and the Glory," a Jesse L Lasky production for Fox.

Evidently the Lasky film attracted th attention of Metro-Goldwyn-Mayer exec tives, for they have assigned her to a lead ing rôle in "Beauty," which goes into pr duction shortly.

Dressler to Retire?

Reports are current that "Tugbo Annie," in which Marie Dressler is no appearing, may be her last film.

Miss Dressler has not been in good heal of late, and it is understood that she w retire.

Globe-Trotters

Bert Wheeler and Robert Woolsey, note comedy team, sailed recently on th *Mariposa* for a swing around the world.

The comedians will make personal a pearances in Hawaii, Japan, China, Indi and the principal cities of Europe on th globe-trotting tour, which will require fo months' time.

This is the most extensive personal a pearance tour ever undertaken by any st or team of stars.

Economical Films

In the past, money has been dispense by the major studios with a prodigal han but indications are very evident that wa will be eliminated in the near future.

Darryl Zanuck, now associated at Unite Artists with Joseph M. Schenck, has lo been noted for the careful expenditure o production budgets. Charles R. Rogers a B. P. Schulberg also eliminate waste a much as possible. Sam Katz, who alrea has the Four Marx Brothers under co tract, is sponsoring a co-operative plan.

These methods are certain to find favo with the financial backers of the studi Economy is the slogan nowadays.

Jungle Troupe Returns

The longest location trip of the year, th expedition of Fox Films players, directo author and others into the Malayan jung to film in its entirety "Man Eater," is nea ing its close, it was announced at Fox Mov tone City with the receipt of word fro Penang that the last members of the par have started homeward.

The trip, six months' long, marks th first time any film company has made dramatic production entirely on a locati so far distant from the studio.

All interior sets used in "Man Eater were constructed in the jungle.

BROADHEAD THEATRES

Two Further Sales

It has just transpired that, after secr negotiations, the Hulme Hippodrome, Ma chester, the stronghold of the Broadhe circuit, together with the next-door kinem the Junction, also of the Broadhead circu have been sold to John E. Blakeley, on b half of a well-known circuit. (This is und stood to be the H. D. Moorhouse circuit.)

It was J. E. Blakeley who brought fro the trustees of the late Ald. W. H. Broa head the King's Theatre, Longsight, a the Royal Osborne Theatre, Oldham Ro both of which are now under the cont of H. D. Moorhouse.

The Broadhead circuit has now only fo theatres for disposal. It is not yet decid whether the Hulme Hippodrome will c tinue as a variety theatre or be transform into a kinema, but the likelihood is that will continue as hitherto.

THIRD DIMENSIONAL PICTURE ACHIEVEMENT

American Worker Demonstrates New Process

IN EXPERIMENTAL STAGE YET

Screen of Glass

HAS the secret of the stereoscopic moving picture, which hitherto has eluded the cleverest research workers of the Industry, at last been penetrated? According to reports from America, Dr. Herbert Ives, the eminent technician, has evolved a studio process which gives the long-sought after effect of relief in film projection.

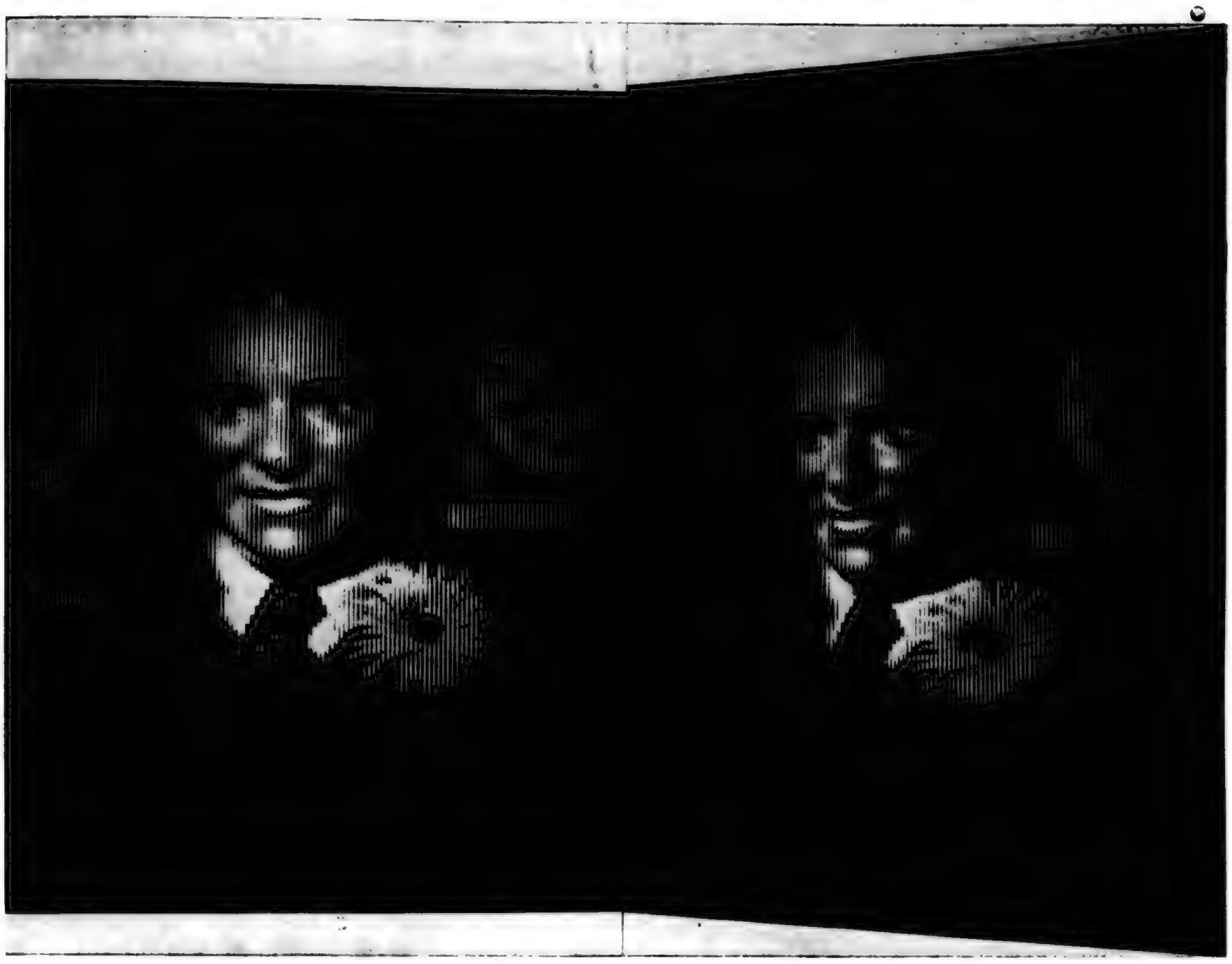
A demonstration of the latest development was given recently in New York by the Bell Telephone Laboratories, Western Electric's research organisation, before members of the S.M.P.E.

Dr. Herbert Ives, who conducted the demonstration, has been engaged in research on stereoscopy for many years, and, whilst he was cautious as to when the commercial application of the science was likely to be realised, the results so far shown are considered as a very definite step forward, and ultimate perfection is eagerly awaited.

Employing a special screen consisting of thin glass rods, and a large revolving wheel on which a series of pictures had been mounted, Dr. Ives projected a moving image which possessed, in addition to height and width, depth, so that the whole subject had an appearance of solidity.

The audience seated at either side of the screen were able to see the side of the image's head, whilst, of course, those seated in front merely witnessed the full-face view.

Whilst the size and delicacy of the apparatus used emphasises Dr. Ives' caution that the commercial application seems remote, the life-like quality of the moving image is convincing evidence that another milestone has been passed in the development of motion pictures in relief.



Shots of the first successful experiment in stereoscopic moving pictures. The left hand picture was taken directly in front of the screen and the right hand, which gives a side vision, was taken by a spectator seated at the side

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"LOYALTIES"

FIRST A.B.F.D. SHOW

"Three Men in a Boat"

The initial offerings of the recently formed A.B.F.D. organisation are this week announced by Harry Rose, who has arranged Trade shows of "Loyalties" and "Three Men in a Boat" on May 22 and 23 respectively.

"Loyalties," perhaps the most successful work of the brilliant dramatist, John Galsworthy, with its intriguing dialogue, tense situations and its title a household word wherever drama is known, will be shown to the Trade on Monday, May 22, at the Cambridge Theatre, at 8.45 p.m.

Timely in Theme

To its other salient box-office qualities "Loyalties" adds a remarkable timeliness in its vivid exposition of racial prejudices.

Basil Rathbone portrays the Jew with notable faithfulness, it is said. Miles Mander is his arch opponent, and others prominent in the large cast of this A.T.P. picture directed by Basil Dean are Joan Wyndham, Heather Thatcher, Philip Strange, Cecily Byrne, Alan Napier, Athole Stewart, and Algernon West.

"Loyalties" is scheduled for (London) release on October 23 next.

Jerome's Famous River Comedy

Next in the A.B.F.D. Trade show schedule is Jerome K. Jerome's immortal river comedy, "Three Men in a Boat," which will be presented, with lyrics and music, at the Cambridge Theatre on Wednesday, May 24 at 3 p.m.

Everyone has heard of, and millions have read, Jerome's inimitable story with its comical adventures of George, Harris and Billy, "to say nothing of Montmorency, the dog." In the modern screen version, directed by Graham Cutts, the three men are played by William Austin, Edmond Breon and Billy Milton, with Iris March, Dave Burnaby, Griffith Humphreys prominent in the notable support.

"Three Men in a Boat" will have its London release on October 30.

At both Trade shows, selections will be screened from the A.B.F.D. short features programme.

Members of the Trade wishing to attend these presentations are requested to make early application for tickets.

The Machynlleth Town Council has decided to lease the Machynlleth Town Hall for the giving of kinema performances or theatrical entertainments, etc.

SUNDAY OPENING NEWS

Uxbridge Polling Next Week—Watford Council Dodges Again

POLLING day at Uxbridge has been fixed for Saturday, May 20, and David A. Abrahams, of the Regal, again emphasises the need for transport facilities and assistance of the Trade in this large and scattered area.

Although the opponents of Sunday opening are engaged upon a strenuous campaign, the supporters of the Trade are sanguine concerning the outcome of the poll, owing to the fact that enrolments to the Uxbridge Sunday Cinemas Association already number almost 7,000, representing nearly 50 per cent of the local Government electorate.

The cause of Sunday opening received a temporary setback at the town's meeting on Tuesday in last week, when the resolution was only defeated by 171 to 101 votes, a fairly satisfactory result considering that the Masonic Hall, which normally only accommodates 200 persons, was packed with Church supporters.

Another Postponement at Watford

The Sunday opening question, which was deferred for three months by the Watford Town Council, is now being reopened by local exhibitors, who are renewing their efforts to get the necessary resolutions passed.

T. H. Fligelstone, of the Carlton, addressed a letter to the Council last week, stating the case for Sunday opening on behalf of the Trade, and pointing out that the Council would in no way be expressing a decided opinion on the question if they passed a resolution putting the Act into operation, but would merely be conferring on electors their right to vote.

A debate followed, and by 17 votes to six the Council decided that the letter should "lie on the table."

The question will be brought up again in a month's time.

S.O., But No Kinema

A town's meeting at Mitcham on Tuesday decided in favour of Sunday films. Two hundred people attended the meeting, and the figures were 96 for and 36 against. A poll was afterwards demanded. Mitcham's first kinema, to be called the Majestic, is at present in course of construction.

Yiewsley Town's Meeting

Yiewsley and West Drayton electors will vote on the question of Sunday opening on May 13. At the town's meeting last week the motion was defeated.

Hendon Campaign Opens

A Town's Meeting will take place on Wednesday, May 17, for the Sunday opening campaign for the districts of Hendon, Edgware, Golders Green, Hampstead, Elstree and Burnt Oak.

A Sunday Films Association, with offices at Edgware, has been formed, and J. S. Richardson, the organiser at Croydon, is in control.

Lost By Casting Vote

When the vote was taken on Thursday on a Sunday opening resolution at Caterham and Warlingham Council, there were 11 for and 11 against. The chairman gave his casting vote *against* Sunday films.

Turned Down at Wallasey

At the town's meeting on Monday at Wallasey the resolution in favour of Sunday opening was lost by a huge majority.

The poll will take place on Thursday, May 25.

Over twelve hundred persons, mainly from local churches and religious societies, attended the meeting, and less than fifty voted for the resolution.

Bert Miller, who was the Trade spokesman, stressed the fact that if there was no demand for Sunday pictures the proprietors would not wish to open. That had to be decided.

Ministers spoke against commercialising the Sabbath and one declared that the kinemas were in the hands of bloated plutocrats.

Doncaster Half-hearted

The position *re* Sunday opening in the Doncaster district is a curious one. In Doncaster itself, exhibitors are evenly divided as to the advisability of adopting Sunday opening, although it is said no serious objection to this would be offered by the Town Council.

In the rural districts of Stainforth and Thorne, governed by the Thorne Rural District Council, only one of the kinemas, the Thorne Moorends Empire, is anxious for Sunday opening, and is maintaining a campaign on its own, although the application has been refused by the Council.

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FIFTY PER CENT. OF PROFITS

Lindsey C.C.'s Demands

At a meeting of the Lindsey (Lincolnshire) County Council at Lincoln on Friday, the General Purposes Committee reported having considered the contributions to Sunday opening.

On the recommendation of the Committee, the Council decided to make the delegation of licensing functions to Justices under the Cinematograph Act, 1909, subject to a condition that the amounts applicable for charitable purposes and for the Cinematograph Fund under Section 1 (1) (*b*) of the Sunday Entertainments Act, 1932, shall be 50 per cent. of the amount estimated by the Justices as the amount of the profits which will be received from kinematograph entertainments given whilst the places of entertainment are open on Sundays and from any other entertainment or exhibition given therewith.

Three popular film actresses, Molly Lamont, Enid Stamp Taylor and Betty Astell, attended at the Majestic Ballroom on Wednesday to choose the carnival queen for the local hospital festivities.

NEW MIDLAND RENTERS

Arthur Cowan and R. Solomon in Partnership

A NEW independent renting concern has started operations in Birmingham under the title of Midland Film Renters, Ltd.

The partners in this enterprise are Arthur Cowan and Ralph Solomon, and their headquarters are at Room 28, Guildhall Buildings, Navigation Street, Birmingham.

They are taking on a number of film agencies, particulars of which will be announced very shortly. They have also been appointed sole agents in the Midlands of Nelson Art Signs, Ltd.

Both men are widely known in Birmingham and the territory supplied from this centre. Mr. Cowan has seventeen years' experience of the Trade. He opened the Birmingham branch of Goldwyn, Ltd., and remained in control until this firm merged with Jurys. Subsequently he was manager for seven years of the Birmingham branch of P.D.C. He has been out of the Trade for a short period, but hopes to renew acquaintance with exhibitors in all parts of the Midlands during the next few weeks.

A. COWAN

R. SOLOMON

Mr. Solomon is one of four brothers well known in the Industry. Before the arrival of talkies he was an independent renter, with offices at 1, Hill Street, Birmingham.

He was interested, for some years, in kinemas at Dordon and Warwick, but has not any connection with the exhibiting side of the Trade at the present moment.

He has been associated with the Trade for 15 years. During the past two years he has been an outside representative with Warner's, first at Leeds, and, more recently, in the Midlands.

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MAYOR ON SUNDAY FILMS

"Good Enough for My Children"

During a debate on censorship of the films shown on Sunday at Maidstone in connection with the renewal of Sunday licences, a member asked what steps had been taken to see that the conditions attached to the licences were enforced.

Coun. Drake said as there were no complaints, the Council must assume that the films were all right.

The Mayor declared it was up to the public to complain if they considered improper films were presented.

The Deputy Mayor: The films are quite good enough for my children.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
***Cash** .. .. (Paramount)—British.**	72 min. (U)	Wendy Barrie, Robert Donat, Edmund Gwenn.	Bright and original light drama, which neatly turns on a financial theme. The story is ingenious, and good characterisation turns its possibilities to entertaining account.	**Good programme booking.**
***Cleaning Up** .. .. (British Lion)—British.**	70 min. (U)	George Gee, Betty Astell, Davy Burnaby.	Bright farcical comedy, with a neat story, novel gags, and brisk development. Excellent performance by star, good support, and first class technical work.	**Capital comedy booking, particularly for the masses.**
Elmer the Great .. .. (First National)—American.	75 min. (U)	Joe E. Brown, Patricia Ellis, Frank McHugh.	Clean, hilarious comedy, which takes for its background the exhilarating game of baseball. Great performance by star gets the story over and brings excellent light entertainment to the screen.	**Excellent comedy booking.**
House of Chance, The .. (P.D.C.)—American.	70 min. (A)	Thelma Todd, Ralf Harolde.	Murder melodrama, which turns effectively on a dual role. Sound characterisation and experienced treatment.	**Safe supporting feature for the masses.**
Jungle Bride .. .. .. (Butcher)—American.	66 min. (U)	Anita Page, Charles Starrett, Eddie Borden.	Elementary triangle drama, set in an artificial, but colourful jungle atmosphere. Adequate characterisation, popular sentiment, and good thrill.	**Useful supporting feature for the masses.**
Pick Up .. .. .. (Paramount)—American.	66 min. (A)	Sylvia Sidney, George Raft. Lillian Bond.	Vital romantic drama, with good story, vivid characterisation, pleasing sentiment, and deftly turned situations.	**Good popular booking.**
Virtuous Isidore, The .. (National Dis.)—French.	66 min. (A)	Fernandel, Francoise Rosay, Marcel Simon.	Rich satire, brilliantly adapted from a story by Guy de Maupassant. Outstanding characterisation, subtle direction and perfect presentation.	**Excellent booking for specialised halls.**
Zoo in Budapest .. .. (Fox)—American.	83 min. (A)	Loretta Young, Gene Raymond.	Delightful romantic drama, with fine animal thrills, and novel atmosphere. First-class team work by stars assures irresistible appeal, while clever direction and brilliant technique complete the entertainment.	**Excellent general booking.**

* A British Picture.

REVIEWS FOR SHOWMEN

Zoo in Budapest

Fox. American (A). Directed by Rowland V. Lee. Featuring Loretta Young and Gene Raymond. 7,507 *feet. Released September* 11, 1933.

SIMPLE, appealing romantic drama, colourful in atmosphere, and tender and spectacular in treatment, which unfolds within the precincts of a Budapest zoo. The development is leisurely, but it remains pleasantly in harmony with the appealing sentiment, is accompanied by interesting and novel animal detail, and works up to a fine crescendo of thrills.

The principal rôles are interpreted with charm, understanding, and conviction by Loretta Young and Gene Raymond, who form a delightful team, and it is their sincere portrayals, helped by shrewd direction and beautiful photography, which mould the story into excellent popular entertainment. This, Jesse L. Lasky's first independent production for Fox, is unquestionably designed to fit the box-office.

Story.—Zani, a young keeper in a zoo whose kindness towards animals has endeared him to them, falls in love with Eve, an orphan girl, and induces her to escape from the orphanage. She takes refuge in the zoo, and Zani, too. finds himself a fugitive from the police through destroying a valuable fur because it reminds him of the needless destruction of animals.

Paul, a small boy, escapes from his nurse to return to the zoo, and there is a hunt for all three during the night. Paul accidentally releases a tiger, and then follows a terrific stampede of all the animals. Zani, however, successfully saves the boy at personal risk and hurt, and the child's father, out of gratitude, sees that he and Eve find romance.

Acting.—Gene Raymond has a clumsy likeableness as Zani, easily develops character, and is natural in every movement and gesture; while Loretta Young, as Eve, cleverly drops the cloak of sophistication, and is wistful, tender and appealing. The two are perfectly matched and bring out all the charm of the simple love story.

O. P. Heggie, Paul Fix, Wally Albright and Ruth Warren fill the minor rôles with distinction.

Production.—The arresting animal interest gives the picture vivid background, and furnishes the plot with a thrilling and satisfactory solution, but it is the tender love theme, handled with exquisite delicacy, which provides the irresistible appeal.

In combining both angles with such equitable balance the producer has not only brought entertainment of charm, strength and novelty to the screen, but has established a partnership between the two stars which is certain to be continued. Every department of the picture measures evenly up to modern box-office standards, and the complete unit spells success.

Settings and Photography.—Although the action is restricted to the walls of a zoo, adequate action is maintained, while the surroundings furnish an idyllic setting for the romantic theme. The culminating stampede of animals is vivid and exciting, and the rescue of the boy has real suspense. American accents are a little disturbing at first, but apart from this the atmosphere is colourful and effective. Lighting and photography are excellent.

Points of Appeal.—Appealing romantic element, thrilling animal interest, delightful team work by stars, clever direction, novel atmosphere, and exquisite photography.

Cleaning Up

British Lion. British (U). Directed by Leslie Hiscott. Featuring George Gee, Betty Astell and Davy Burnaby. 6,341 *feet. Release date not fixed.*

LIVELY farcical comedy, pleasing irresponsible nonsense, put over by the tireless versatility of George Gee, who cleverly adapts his experienced stage technique to the requirements of the screen. The humour is maintained at an even tempo, and there are a sufficient number of bright and original gags to score the necessary complement of laughs.

Good team work is furnished by a cast of established favourites, and the quality of the production leaves nothing to be desired. Capital comedy booking, particularly for the masses.

Story.—Tony Pumpford, son of Lord Pumpford, refusing to follow in the family tradition and marry money, sets out to secure a job. His enterprise leads him to a position as canvassing salesman of vacuum cleaners, and in the course of the work he meets Marion Brent, an actress.

Sir Rickaby Rudd, a friend of his father, is interested in Marion, and Tony is tricked into posing as her husband to allay the suspicions of Lady Rudd. His deception results in him being mistaken for a comedian when he calls on Marion at the theatre, and he finishes up by getting his employers to back a show for publicity purposes, and, of course, winning Marion.

Acting.—George Gee is in irrepressible form as Tony, and proves himself to be a screen comedian with a sense of character. He always fools to some purpose, and forces his gags home with good effect.

Davy Burnaby is amusing as the pompous Pumpford, Alfred Wellesley and Barbara Gott are good as Sir Rickaby and Lady Rudd, and Betty Astell is pleasing as Marion.

Production.—The original theme of the picture is quickly established at the start, and the invention displayed by the hero in securing a job sets the laughter in motion. From thence on follows neat situations and novel gags, all of which fit effectively into the general scheme.

George Gee cleverly adapts himself to every phase of the irresponsible entertainment, and welds it into a hilarious whole through his genial personality and limitless resourcefulness.

Leslie Hiscott, the producer, has certainly done his job well, and the happy co-ordination of bright story, whole-hearted team work and good technique results in rousing light entertainment of sound popular calibre.

Settings and Photography.—The manner in which the hero gets his job and starts door-to-door canvassing is excellent fooling, the actual show sequences are broad burlesque at its brightest, while the rest of the detail is in keeping with the development.

Points of Appeal.—Lively versatile performance by star, neat and amusing story, bright gags, good team work, and first-class staging.

Cash

Paramount. British (U). Directed by Zoltan Korda. Featuring Wendy Barrie, Robert Donat and Edmund Gwenn. 6,611 *feet. Released October* 9, 1933.

LIGHT drama, a neat essay in elementary finance, which turns its subject into pleasant entertainment, all the more fascinating for its fundamental truth. The bright story is worked out with ingenuity, the by-play and dialogue suitably embellish the theme, and the characterisation is sufficiently good to emphasise the point and drive it home Good programme booking, with an attractive cast.

Story.—Paul Martin, a young electrician, is sent to the home of Gilbert, an impecunious company promoter, to cut off the light. On arrival he discovers that a thief has deposited one hundred thousand dollar bills in his bag, and Gilbert persuades him to allow him to use the money for that evening so that he can win the confidence of City men in his new project.

The sight of the money acts like a miracle, and the deal is put over. Paul, however, makes an apt pupil, and not only demands his share of the profits, but compels Gilbert to consent to his marriage to his daughter, Lilian.

Acting.—Edmund Gwenn does a sound job of work as Gilbert, and his character drawing is bitingly true in every detail. Robert Donat is good as the enterprising Paul, Wendy Barrie is delightful as Lilian, and Lawrence Grossmith, Morris Harvey, Clifford Heatherley and Hugh E. Wright are immense in support.

Production.—That power and confidence which only hard cash can bring gives the picture its theme, the truth of which is illustrated in a piquant and ingenious story that leads to a smooth succession of bright situations. The twists have meaning, the characterisation is extraordinarily good, the dialogue is telling, and the romantic sentiment is used with skill to cement the whole and furnish general appeal.

Although unpretentious, the film is clever, original and entertaining, and can be depended upon to make its mark on any two-feature programme.

Settings and Photography.—The settings are appropriate, the atmosphere convinces, and lighting and photography are excellent.

Points of Appeal.—Bright, clever story, very good characterisation, popular romantic interest, neat situations, and adequate staging.

Elmer the Great

First National. American (U). Directed by Mervyn Le Roy. Featuring Joe E. Brown, Patricia Ellis and Frank McHugh. 6,732 *feet. Released October* 2, 1933.

CLEAN, exhilarating comedy, built around America's national ball game with that characteristic trans-Atlantic showmanship which enables the uninitiated to appreciate and enjoy the fun, pathos and suspense. Joe E. Brown is the centrepiece, and it is his clever character work and inimitable humour, together with good support and technical work, which undoubtedly enables the bright gags to follow through and the hilarious situations to register. Excellent light booking.

Story.—Elmer, a simple small-town youth, a fellow with a big appetite and even bigger conceit, refuses to join a star baseball club because of his desire to be near Nellie, a local girl. In order to force him to see the chance of a lifetime, Nellie turns him down, and he goes away and becomes both the pride and butt of the league.

Finally Nellie visits him, but suspects him of loving another and again throws him over. This time he seeks oblivion in a gambling saloon, gets unwittingly into debt, and signs a paper to the effect that he will throw the game of the season. Nellie, however, induces him to change his mind, and he returns to the team, cleverly outwits the crooks, and makes the winning hit.

Acting.—Joe E. Brown draws clever character as Elmer, and adds whimsical pathos to the conceit of the rôle which makes it all the more amusing. Although it is essentially a star offering, more than useful team work is contributed by Patricia Ellis, Claire Dodd, Emma Dunn, Frank McHugh and Berton Churchill.

Production.—The story does not solely depend upon baseball for its entertainment; this merely provides a spectacular background and gives it exhilarating suspense. The main development is studded with bright by-play, and every situation is given point through the inimitable artistry of the star.

Human interest is not lacking, and by employing good contrasts the producer has given his subject universal appeal. Hilarious, holding, and eminently satisfying, the comedy represents rich, light fare with all the essentials of a popular box-office success.

Settings and Photography.—The small-town atmosphere is convincing and helps to develop the plot, the big-town sequences are varied and interesting, while the presentation of the crucial match is thrilling, spectacular and intensely funny.

Points of Appeal.—Excellent performance by star, good story, bright, clean humour, pleasing sentiment, and first-class direction and staging.

The House of Chance

P.D.C. American (A). Directed by Joseph Levering. Featuring Thelma Todd and Ralf Harolde. 6,493 *feet. Release date not fixed.*

MELODRAMA, a fantastic but quietly effective story of a girl who assumes the identity of her twin-sister in order to evade arrest on a murder charge. The picture depends upon the exploitation of the dual rôle for its situations, and the device is employed with sufficient skill to keep the interest alive. The characterisation is competent and slick double-exposure photography helps to give conviction to the theme. Safe supporting feature for the masses.

Story.—Ann Merrick, a factory girl, is molested by a drunkard, who is shot dead in her room. Circumstances point against her, and she flees to her newspaper-reporter fiancé for help. He, however, prepares to sacrifice her for the story, but she leaves him before he can bring about her arrest, and goes to her twin-sister, Elaine, who is on the stage.

Elaine desires a rest, and persuades Ann to take her place. This she does with success, and she ultimately has her innocence proved and finds romance, but not before the ruthless reporter gets his just deserts.

Acting.—Thelma Todd does well in the leading rôle, and succeeds in drawing sufficient contrast to establish conviction. Ralf Harolde is excellent as the ruthless reporter, and there are some sound cameos in support.

Production.—The story is frank melodrama, but its obvious development is cloaked by sound characterisation and treatment. Suspense, punctuated with crisp detail, is worked up with a steadiness which compels some concentration, and the drama which accrues is holding. Some aspects of the theme are not exactly savoury, but refreshing romance and scintillating cabaret scenes keep the entertainment steadily balanced.

Settings and Photography.—The early apartment scenes are a trifle drab, but once the theme escapes from the sordid the atmosphere is pleasant and convincing.

Points of Appeal.—Popular dramatic story, good twists, capable characterisation, and adequate treatment.

The Virtuous Isidore

National Dis. French (A). Directed by Bernard Deschamps. Featuring Fernandel, Francoise Rosay and Marcel Simon. 6,030 *feet. Release date not fixed.*

SATIRE, so brilliantly adapted from a story by Guy de Maupassant, that its devastating wit delicately softens the obvious suggestiveness of the theme and turns it into irresistible light entertainment. The characterisation and detail are superb, and the cleverness and shrewdness of the treatment enables the richness of the humour to break down linguistic barriers and score its points with effortless ease. Excellent light booking for specialised halls.

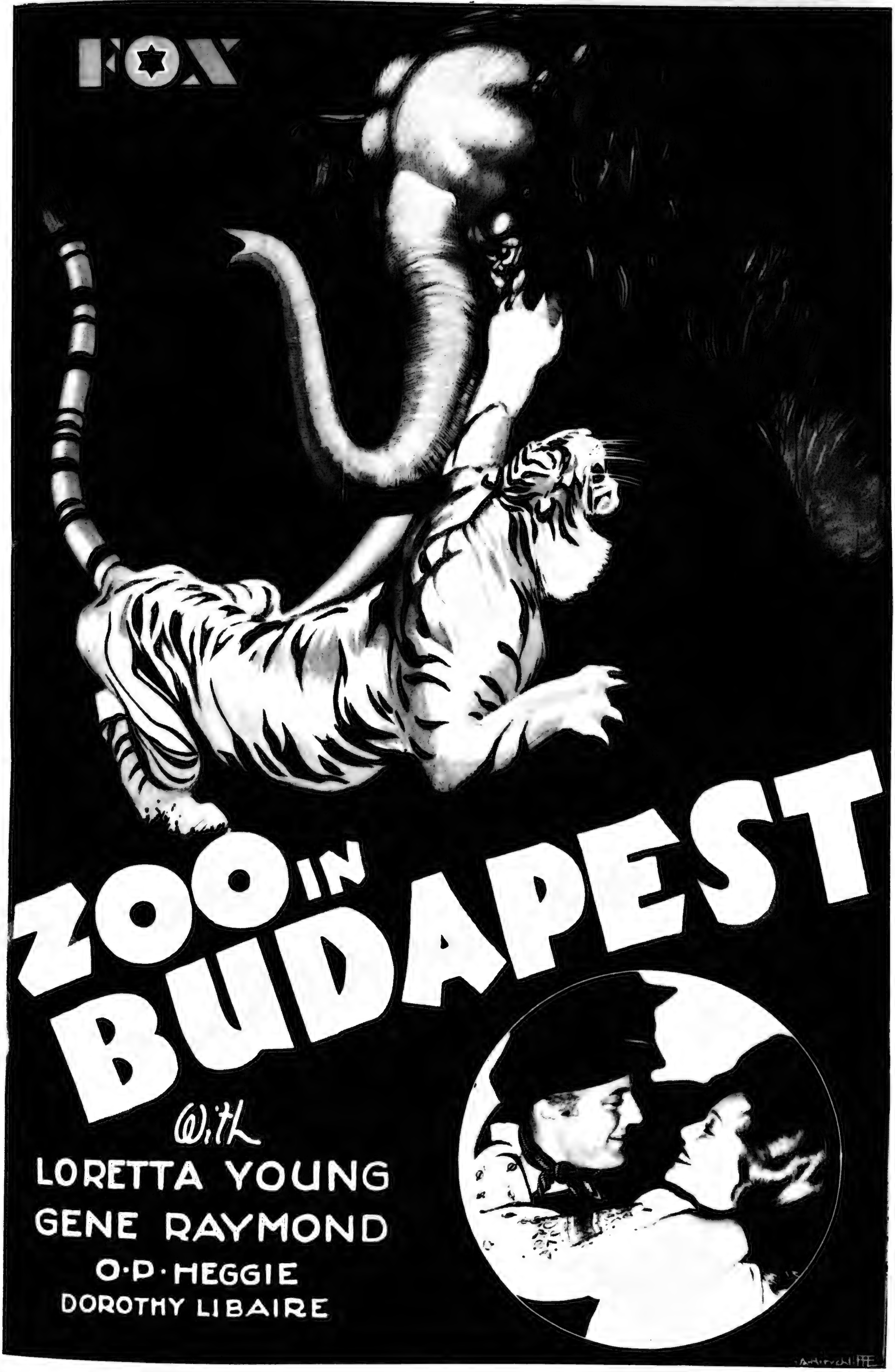
Story.—The civic authorities of a small town find it impossible to agree on the nomination of a girl possessing the necessary qualifications for the certificate of virtue, and compromise by awarding the palm and purse to Isidore, the local nitwit.

Isidore is honoured with due ceremony, and promptly finds himself the cynosure of all the eyes of the local ladies. He imbibes rather freely during the celebrations and wanders into a 'bus which takes him to the nearest town. He then strolls into the local palace of delight, and there promptly "loses his medals." His absence causes consternation in the village, and on his return he gives ample evidence of his emancipation by kissing the dowager who had nominated him.

Acting.—Fernandel is superb as Isidore, and not only looks the part but lives it. Every gesture and intonation is natural,

(*Continued on page* 13.)

JESSE · L · LASKY'S FIRST FOX PRODUCTION



FOX

ZOO IN BUDAPEST

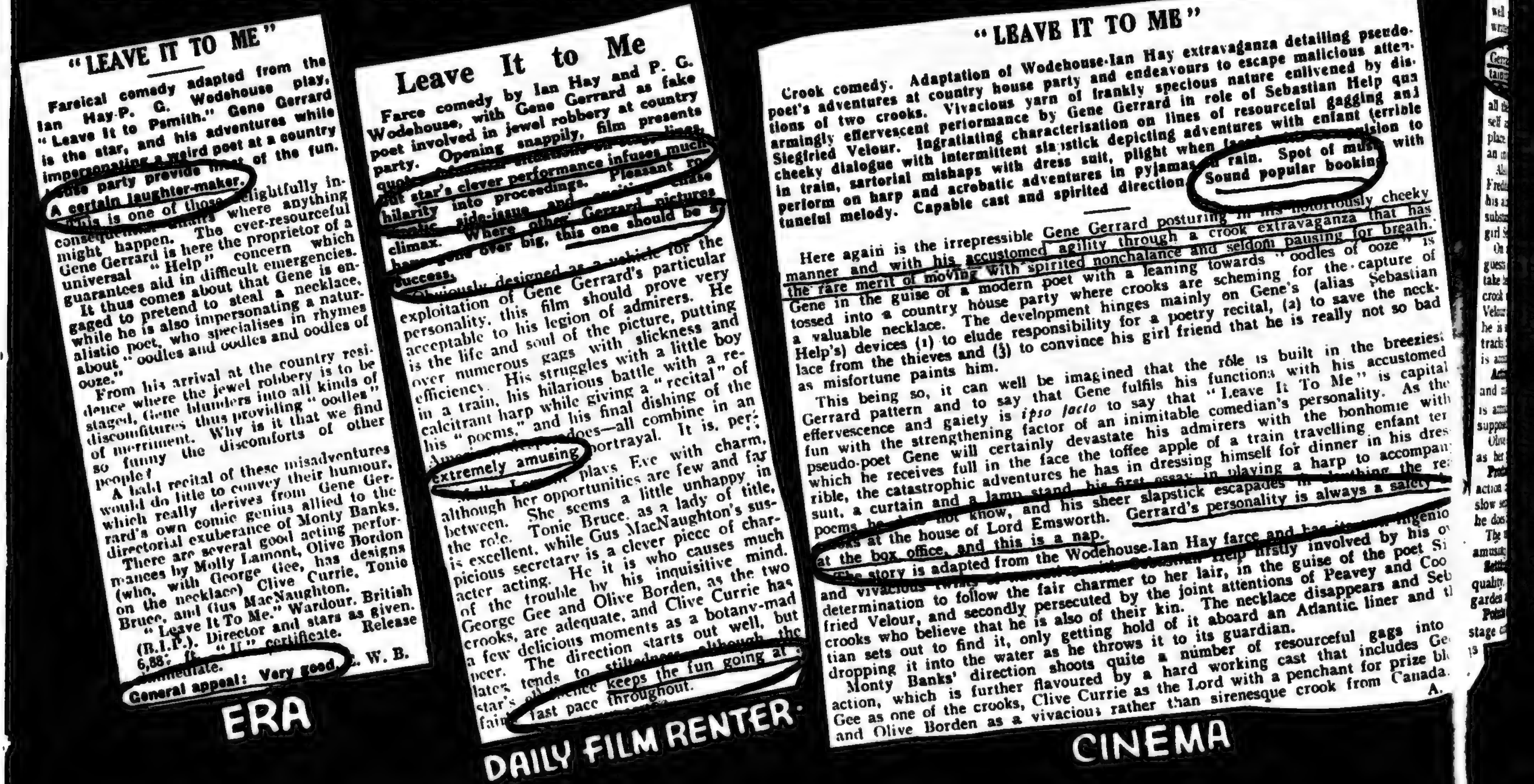
With

LORETTA YOUNG
GENE RAYMOND
O · P · HEGGIE
DOROTHY LIBAIRE

E

HELLO GERRARD SPEAKING

The PRESS SAID



"LEAVE IT TO ME"

Farcical comedy adapted from the Ian Hay-P. G. Wodehouse play, "Leave It to Psmith." Gene Gerrard is the star, and his adventures while impersonating a weird poet at a country house party provide [illegible] of the fun. A certain laughter-maker.

This is one of those delightfully inconsequential affairs where anything might happen. The ever-resourceful Gene Gerrard is here the proprietor of a universal "Help" concern which guarantees aid in difficult emergencies.

It thus comes about that Gene is engaged to pretend to steal a necklace, while he is also impersonating a naturalistic poet, who specialises in rhymes about "oodles and oodles and oodles of ooze."

From his arrival at the country residence where the jewel robbery is to be staged, Gene blunders into all kinds of discomfitures thus providing "oodles" of merriment. Why is it that we find so funny the discomforts of other people?

A bald recital of these misadventures would do little to convey their humour, which really derives from Gene Gerrard's own comic genius allied to the directorial exuberance of Monty Banks.

There are several good acting performances by Molly Lamont, Olive Bordon (who, with George Gee, has designs on the necklace) Clive Currie, Tonie Bruce, and Gus MacNaughton.

"Leave It To Me." Wardour. British (B.I.P.). Director and stars as given. Release Immediate. 6,88; ft. "U" certificate.

General appeal: Very good. E. W. B.

ERA

Leave It to Me

Farce comedy by Ian Hay and P. G. Wodehouse, with Gene Gerrard as fake poet involved in jewel robbery at country party. Opening snappily, film presents quota [illegible] situations on stage lines, but star's clever performance infuses much hilarity into proceedings. Pleasant ro[illegible] side-issue and [illegible] chase climax. Where other Gerrard pictures have gone over big, this one should be a success.

Obviously designed as a vehicle for the exploitation of Gene Gerrard's particular personality, this film should prove very acceptable to his legion of admirers. He is the life and soul of the picture, putting over numerous gags with slickness and efficiency. His struggles with a little boy in a train, his hilarious battle with a recalcitrant harp while giving a "recital" of his "poems," and his final dishing of the [illegible]does—all combine in an extremely amusing portrayal. It is, per[illegible]

Molly Lamont plays Eve with charm, although her opportunities are few and far between. She seems a little unhappy in the role. Tonie Bruce, as a lady of title, is excellent, while Gus MacNaughton's suspicious secretary is a clever piece of character acting. He it is who causes much of the trouble by his inquisitive mind. George Gee and Olive Borden, as the two crooks, are adequate, and Clive Currie has a few delicious moments as a botany-mad peer. The direction starts out well, but later tends to stiltedness, although the star's [illegible] keeps the fun going at fair[illegible] fast pace throughout.

DAILY FILM RENTER

"LEAVE IT TO ME"

Crook comedy. Adaptation of Wodehouse-Ian Hay extravaganza detailing pseudo-poet's adventures at country house party and endeavours to escape malicious attentions of two crooks. Vivacious yarn of frankly specious nature enlivened by disarmingly effervescent performance by Gene Gerrard in role of Sebastian Help qua Siegfried Velour. Ingratiating characterisation on lines of resourceful gagging and cheeky dialogue with intermittent slapstick depicting adventures with enfant terrible in train, sartorial mishaps with dress suit, plight when [illegible] in pyjamas in rain. Spot of music with perform on harp and acrobatic adventures in [illegible] tuneful melody. Capable cast and spirited direction. Sound popular booking.

Here again is the irrepressible Gene Gerrard posturing in his notoriously cheeky manner and with his accustomed agility through a crook extravaganza that has the rare merit of moving with spirited nonchalance and seldom pausing for breath.

Gene in the guise of a modern poet with a leaning towards "oodles of ooze" is tossed into a country house party where crooks are scheming for the capture of a valuable necklace. The development hinges mainly on Gene's (alias Sebastian Help's) devices (1) to elude responsibility for a poetry recital, (2) to save the necklace from the thieves and (3) to convince his girl friend that he is really not so bad as misfortune paints him.

This being so, it can well be imagined that the rôle is built in the breeziest Gerrard pattern and to say that Gene fulfils his functions with his accustomed effervescence and gaiety is *ipso facto* to say that "Leave It To Me" is capital fun with the strengthening factor of an inimitable comedian's personality. As the pseudo-poet Gene will certainly devastate his admirers with the bonhomie with which he receives full in the face the toffee apple of a train travelling enfant ter rible, the catastrophic adventures he has in dressing himself for dinner in his dres suit, a curtain and a lamp stand, his first essay in playing a harp to accompan the re[illegible] poems, he [illegible] not know, and his sheer slapstick escapades in [illegible] the ingenio crooks at the house of Lord Emsworth. Gerrard's personality is always a safety at the box office, and this is a nap.

The story is adapted from the Wodehouse-Ian Hay farce and has its [illegible] and vivacious [illegible] Sebastian Help firstly involved by his o determination to follow the fair charmer to her lair, in the guise of the poet Si fried Velour, and secondly persecuted by the joint attentions of Peavey and Coo crooks who believe that he is also of their kin. The necklace disappears and Seb tian sets out to find it, only getting hold of it aboard an Atlantic liner and t dropping it into the water as he throws it to its guardian.

Monty Banks' direction shoots quite a number of resourceful gags into action, which is further flavoured by a hard working cast that includes Ge Gee as one of the crooks, Clive Currie as the Lord with a penchant for prize bl and Olive Borden as a vivacious rather than sirenesque crook from Canada. A.

CINEMA

GENE GERRARD *in*

PICTURES PRE-EMINENT

WARDOUR

THE EXHIBITORS FRIEND!

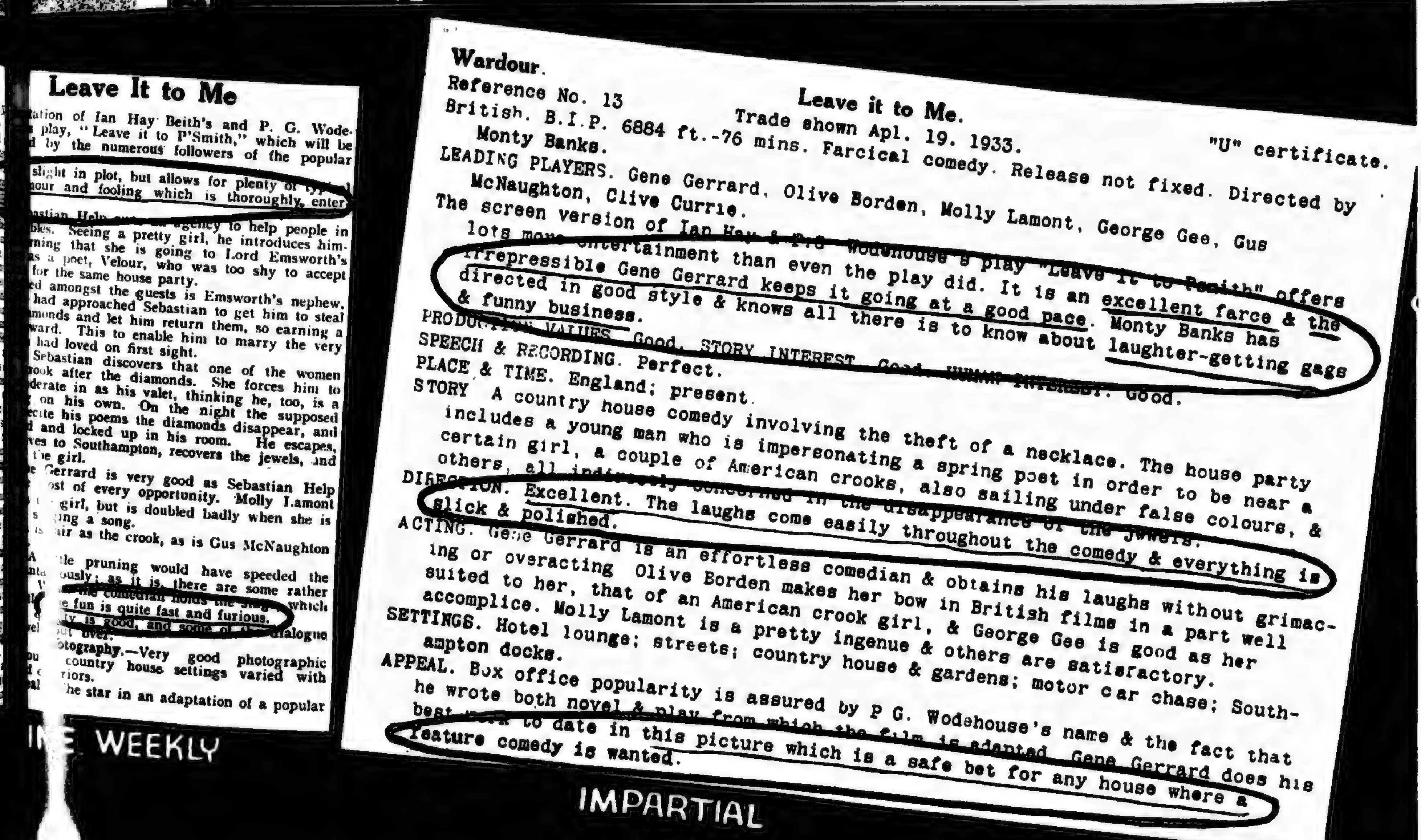
with

OLIVE BORDEN · MOLLY LAMONT · GEORGE GEE ·

DIRECTOR MONTY BANKS

FRC M

IAN



INE WEEKLY
IMPARTIAL

Leave It to Me

ation of Ian Hay Beith's and P. G. Wode-
s play, "Leave it to P'Smith," which will be
d by the numerous followers of the popular
slight in plot, but allows for plenty of typical
nour and fooling which is thoroughly enter
astian Help agency to help people in
bles. Seeing a pretty girl, he introduces him-
rning that she is going to Lord Emsworth's
s a poet, Velour, who was too shy to accept
for the same house party.
ed amongst the guests is Emsworth's nephew,
had approached Sebastian to get him to steal
monds and let him return them, so earning a
ward. This to enable him to marry the very
had loved on first sight.
Sebastian discovers that one of the women
rook after the diamonds. She forces him to
derate in as his valet, thinking he, too, is a
on his own. On the night the supposed
ecite his poems the diamonds disappear, and
d and locked up in his room. He escapes,
ves to Southampton, recovers the jewels, and
the girl.
e Gerrard is very good as Sebastian Help
ost of every opportunity. Molly Lamont
girl, but is doubled badly when she is
ing a song.
ir as the crook, as is Gus McNaughton
A ttle pruning would have speeded the
nta ously; as it is, there are some rather
the comedian holds the stage, which
e fun is quite fast and furious.
ty is good, and some of the dialogue
ut over.
otography.—Very good photographic
country house settings varied with
riors.
he star in an adaptation of a popular

Wardour.

Reference No. 13 **Leave it to Me.**

British. B.I.P. 6884 ft.-76 mins. Farcical comedy. Trade shown Apl. 19. 1933. "U" certificate. Release not fixed. Directed by Monty Banks.

LEADING PLAYERS. Gene Gerrard, Olive Borden, Molly Lamont, George Gee, Gus McNaughton, Clive Currie.

The screen version of Ian Hay & P.G. Wodehouse's play "Leave it to Psmith" offers lots more entertainment than even the play did. It is an excellent farce & the irrepressible Gene Gerrard keeps it going at a good pace. Monty Banks has directed in good style & knows all there is to know about laughter-getting gags & funny business.

PRODUCTION VALUES. Good. STORY INTEREST. Good. HUMAN INTEREST. Good.

SPEECH & RECORDING. Perfect.

PLACE & TIME. England; present.

STORY A country house comedy involving the theft of a necklace. The house party includes a young man who is impersonating a spring poet in order to be near a certain girl, a couple of American crooks, also sailing under false colours, & others, all indirectly concerned in the disappearance of the jewels.

DIRECTION. Excellent. The laughs come easily throughout the comedy & everything is slick & polished.

ACTING. Gene Gerrard is an effortless comedian & obtains his laughs without grimacing or overacting Olive Borden makes her bow in British films in a part well suited to her, that of an American crook girl, & George Gee is good as her accomplice. Molly Lamont is a pretty ingenue & others are satisfactory.

SETTINGS. Hotel lounge; streets; country house & gardens; motor car chase; Southampton docks.

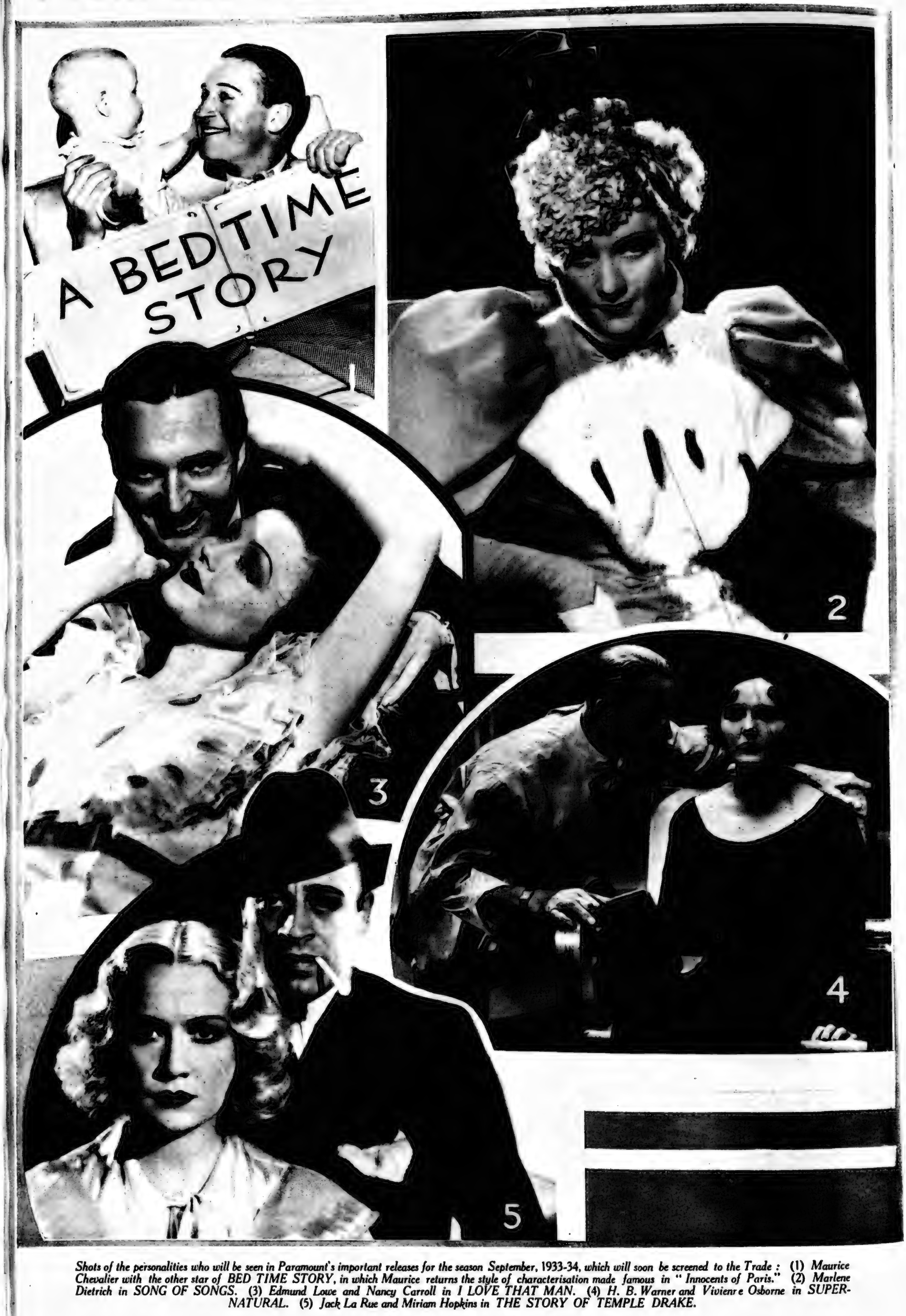
APPEAL. Box office popularity is assured by P G. Wodehouse's name & the fact that he wrote both novel & play from which the film is adapted. Gene Gerrard does his best work to date in this picture which is a safe bet for any house where a feature comedy is wanted.

AVE IT TO ME -

COMEDY SUCCESS 'LEAVE IT TO PSMITH' BY

Y BEITH and P.G. WODEHOUSE =

From the New Paramount Programme



Shots of the personalities who will be seen in Paramount's important releases for the season September, 1933-34, which will soon be screened to the Trade : (1) Maurice Chevalier with the other star of BED TIME STORY, in which Maurice returns the style of characterisation made famous in "Innocents of Paris." (2) Marlene Dietrich in SONG OF SONGS. (3) Edmund Lowe and Nancy Carroll in I LOVE THAT MAN. (4) H. B. Warner and Vivienre Osborne in SUPER-NATURAL. (5) Jack La Rue and Miriam Hopkins in THE STORY OF TEMPLE DRAKE.

ANN HARDING IN BIG STAGE SUCCESS

Constance Bennett's New Picture

RADIO has purchased "Double Harness," the London stage success, which is scheduled as a starring picture for Ann Harding.

The play, by Edward P. Montgomery, is refreshingly different from the usual marital plots. It is the story of a young man trapped into matrimony by a designing young female. He discovers the plot and determines to free himself, only to discover that he has become completely enslaved by double harness and can't get along without the girl.

On the London stage, Mary Ellis played the part scheduled for Miss Harding, but no one has been cast for the part played by Owen Nares.

Elizabeth Allen, the young English actress, will play the feminine lead opposite Richard Dix, in his forthcoming Radio picture, entitled "Ad. Man."

As "Ann Vickers"

Ann Harding, instead of Irene Dunne, as previously announced, is to be the star of Radio's screen version of Sinclair Lewis' best-seller, "Ann Vickers."

Merian C. Cooper, executive producer, in announcing this decision, explained that the change is a result of the recent purchase of "Frivolous Sal," the current popular trend towards musicals and the splendid opportunities afforded by the latter story for the singing as well as histrionic talents of Irene Dunne. "Ann Vickers" was thus made available for Miss Harding.

Constance Bennett's Next

That "Doubtful Lady" will be Constance Bennett's next starring vehicle following completion of "Bed of Roses," now in production, was assured with the signing of Kenyon Nicholson to write the screen play.

Nicholson, who formerly headed the dramatic school at Columbia University, has written a number of successful play hits, including "The Barker," "Torch Song" and "Taxi! Taxi!" all of which were also filmed for the screen.

"The Morning Glory" Rehearses

Rehearsals have begun for Katharine Hepburn's new Radio picture in which she is co-featured with Douglas Fairbanks, jun. This means that actual filming, under the direction of Lowell Sherman, will start almost immediately.

C. Aubrey Smith, the popular English character actor, has been added to the cast, which also includes Adolphe Menjou and Mary Duncan. Howard J. Green wrote the screen play and Zoe Akins the original.

BRITISH LION IN BRUM

Maurice Myers, Birmingham branch manager for British Lion Film Corporation, has, on doctor's advice, left the city for a Mediterranean cruise. Jules Levy is temporarily leaving the Nottingham territory and will be in charge of the Birmingham office during M. Myers' absence.

Ann Harding

SHEFFIELD GOLFERS

DANCE WINDS UP SEASON

THE Sheffield Screen Golfing Society brought their social season to a close with a successful dance at the Abbeydale Picture House on Thursday.

The attendance of upwards of 200 included all sections of the Industry in South Yorkshire. Len Sullivan acted as M.C. Excellent arrangements were made by a committee including Len Sullivan and H. Alvey, hon. secretaries; Harry Mitchell (Ideal), Jack Goldman (Paramount), Vivian Nelson (F.N.), Horace Routledge (Rotherham), and Sydney Kirkham.

Rain the Spoilsport

Heavy rain spoilt the tournament of the Sheffield Screen Golfing Society on Wednesday, only two competitors completing the course, and the competition being abandoned. The meeting took place on the links of the Sickleholme Club at Bamford, and a good number of competitors were present, the weather being fine at the start.

Regal F.C. Season's Record

A most successful football season has just been completed by the Regal F.C., of Marble Arch, W.1. Their record is as follows: Matches played 22, won 12, drawn 2, lost 8, goals for 86, goals against 46.

The last three games resulted in victories over Gaumont Palace, Streatham, 5—1; Trocadero, Elephant and Castle, 6—0, and Davis Theatre, Croydon, 2—1.

G.-B. Midland Dance

The Midland section of the Gaumont-British Sports Club held their staff dance at the West End Dance Hall on Thursday last, when revelry reigned supreme from midnight until 4 a.m. Transport arrangements had been made to conduct the revellers to and from the dance hall.

Screen Golfers

F. Winckles won the monthly spoon at the Screen Golfers' competition on Sunday. His score was two up. There were not sufficient entries for a novices' competition.

"CAVALCADE" AT WINDSOR

SUCCESSFUL COMMAND PERFORMANCE

W. E. Officials Honoured

THE command presentation of Fox's epic, "Cavalcade," which was given in the Waterloo Chamber at Windsor Castle on Tuesday (May 2), was an unprecedented success, and His Majesty's desire for the performance must be hailed as a tribute to the Industry.

His Majesty himself was unfortunately unable to be present, but Her Majesty the Queen and H.R.H. the Duchess of York witnessed the screening.

The guests, who numbered about eighty, included members of the Royal household, the Military Knights of Windsor under the command of General Sir Charles Kavanagh, and officers of the regiments stationed in the town.

The work of installing the sound equipment was entrusted to Western Electric, who furnished an all-British 3-A type theatre equipment, including double projectors, 46 type amplifier and two small 15 type metal horns.

The speed with which the work was completed is a fitting example of the company's ingenuity. The Western Electric officials, who were present for the handling and operation of the equipment, were specially honoured by an invitation to tour and inspect the Castle and grounds.

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FILM AS EVIDENCE

COUNTY COURT INNOVATION

A kinematograph film was used as evidence at South Shields County Court in a workmen's compensation claim in respect of an injury to the spine.

A kinematograph film was produced in Court which respondents declared had been taken of the applicant while he was shovelling snow away from his doorway, and carrying parcels in the street, at the time that, according to his allegation, he was disabled in consequence of the injury to his spine.

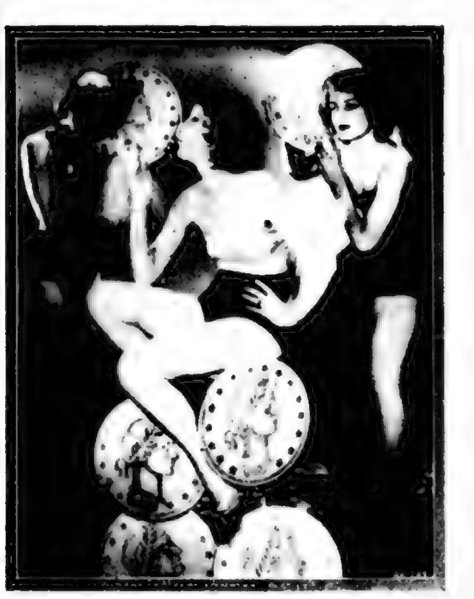
The Judge ordered the film to be run through in the recreation room at the police station, where it was seen by the judge, counsel, solicitors, and the parties and witnesses in the action.

Applicant, however, declared that he was not the man shown in the film, and the hearing of the case stood adjourned for the production of further evidence.

SHOW WITHOUT LICENCE

For giving a film performance in the Cromar Public Hall, Tarland, on March 13 last, without having a B.O.T. licence, John Charles Chalmers, kinema proprietor, 16, Allen Street, Aberdeen, was fined 25s. by Sheriff Laing at Aberdeen last week.

Harry Forbes, solicitor, said accused had previously carried on business as a kinema proprietor with a licence, but some time ago the shows were discontinued. He thought he would give the business another trial, and he gave one show without having a licence.



A piquant scene from GOLDDIGGERS OF 1933. First National will shortly Trade show this important musical spectacle

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SELLING TO THE PUBLIC

W. & F.'s Object Lesson to Exhibitors

THE exploitation department in which W. and F. has set the pace to showmen is under the control of Jeffrey Bernerd, assisted by Castleton Knight and John Woolf, and has been one of the biggest successes of this organisation. Outstanding examples of the way in which it has been responsible for the putting over of big pictures, such as "The Ghost Train," "Carnival," "The Calendar," and now recently "F.P.1," are only typical of the work that is being done all the year round.

The advertisement inset which we carry this week is another evidence of the combination of forceful showmanship, informative announcement, and tasteful lay-out which has distinguished the energies of this most essential ingredient of exploitation. Good work is half-shackled unless the world knows about it, and the enterprise of a department which concentrates upon the adequate publicising of a big output is of the first importance.

What W. and F. have in store for the picturegoing public is here presented in a form which no showman in the country can afford to ignore.

J. ROWSON'S ENTERPRISE

Jeffrey Rowson, the younger son of Simon Rowson, has joined Frank Zeitlin, the well-known theatrical agent in the establishment of Zeitlin and Rowson, the recently formed kinema and booking agency.

The company has a £500 capital, and it has been formed to carry on an agency for kinema, theatrical and variety artistes, literary works, etc. A feature of the organisation will be a film story department and the revision of scenarios.

Mr. Rowson, whose first entry into business this is, has just passed his final examinations as a chartered accountant.

REVIEWS FOR SHOWMEN

(Continued from page 12)

and the gradual awakening of the character is so unhurried that the satire registers with unfailing effect.

Francoise Rosay, Marguerite Pierry, Marcel Simon and Marcel Carpentier are excellent in support, and their sterling work helps to make the picturisation of the theme possible.

Production.—In the handling of the story the director, Bernard Deschamps, has displayed all the rhythmic and pictorial brilliance of Rene Clair, plus a superb subtlety.

The main theme is filled in with amazing detail, all of which unobtrusively but effectively enhances the cleverness and pungency of the satire, while the characterisation is just sufficiently exaggerated to give emphasis to the devastating development.

Fundamentally the subject is wicked, but its clever treatment disarms criticism on this score and turns it into biting satirical entertainment which should delight the discerning and sophisticated.

Settings and Photography.—The small-town atmosphere is perfect, while the detail and directorial touches have a pointed pictorial piquancy. Lighting and photography are excellent.

Points of Appeal.—Brilliant satire, devastating situations, rich humour, clever treatment, sly subtlety, and outstanding characterisation.

Jungle Bride

Butcher. American (U). Directed by Harry O. Hoyt and Albert Kelly. Featuring Anita Page, Charles Starrett and Eddie Borden. 6,252 *feet. Release date not fixed.*

AFRICAN jungle romance, elementary triangle stuff with a colourful and spectacular setting. The story has difficulty in coming to life, but it nevertheless approaches the subject from the popular angle, and is embellished with amusing and thrilling detail, the *naïveté* of which is disarming. Useful supporting attraction for the masses.

Story.—Gordon Wayne, a youth suspected of murder; Eddie, his staunch friend; John Franklin, a newspaper man who is bringing him back for trial; and Doris Evans, a girl engaged to Franklin, and sister to a man who is also being held for the murder for which Wayne is accused, are shipwrecked off the African coast. Their struggle for existence proves Wayne to be the real man of the party, and he wins Doris's love, much to the chagrin of Franklin, and they are married by the dying skipper.

They make a funeral pyre of the wreckage, and the flames attract a passing ship. It is then revealed that Doris's brother has confessed to the murder after he had been mortally wounded while trying to escape, and this leaves her and Gordon free to find happiness.

Acting.—Charles Starrett makes a regular he-man hero as Gordon, and his realistic fight with a lion provides a good thrill.

Anita Page is a trifle artificial and stilted as Doris, but Kenneth Thompson, Eddie Borden and Clarence Geldert succeed in infusing a little life into the supporting rôles.

Production.—The drama fails to escape from the realms of simple fiction, and it is difficult to believe that the jungle could be adjacent to the beach, but, these things apart, the film has the merit of holding interest, furnishing popular romance, humour, and not a few thrills.

The simple but colourful mixture is presented with disarming ingenuousness, and its refreshing avoidance of subtlety makes it a safe supporting proposition for the masses.

Settings and Photography.—The wreck scene is quite realistic, and the beach sequences are picturesque, but the actual jungle episodes smack definitely of the studio.

Points of Appeal.—Simple triangle theme, popular romance, animal thrills, and colourful atmosphere.

Pick-up

Paramount. American (A). Directed by Marion Gering. Featuring Sylvia Sidney, George Raft and William Harrigan. 6,710 *feet. Released October* 16, 1933.

VITAL romantic drama, slick vigorous entertainment, relieved by popular sentiment. The story circumvents the obvious with success, the situations are holding, and the principal rôles are portrayed with vitality and conviction. The picture's appeal is clearly addressed to the masses, and with popular stars to back it up it can be depended upon to make a good programme booking.

Story.—Mary Richards is released from prison and decides to go straight despite the threats of her husband, Jim, who has still a considerable time to serve. She soon spends the small sum given to her by the authorities, but is saved from destitution by Harry Glynn, a taxi-driver, who picks her up in a storm.

Her business acumen enables Harry to get out of a rut and become a garage proprietor, but her ties prevent her from marrying him, and they live together. Just as she succeeds in getting her marriage annulled, however, Harry falls for the wiles of a society girl, and she decides to leave him.

Her action coincides with the return of Jim, who has escaped from prison after killing a warder, and by preventing Jim from killing Harry she leaves herself open to the charge of aiding and abetting his escape, and is arrested. At this juncture Harry realises that he has made a fool of himself, and he makes amends by selling the garage and using the money, together with his savings, to pay for her defence.

Acting.—Sylvia Sidney is a sympathetic Mary, yet brings ample evidence of strength and character to the rôle and is most attractive. George Raft is not the typical hero, but he, nevertheless, acquits himself with distinction and is well cast as Harry.

William Harrigan is good as Jim, Lillian Bond is seductive as the society girl, and the rest of the players contribute sound support.

Production.—The story seldom departs from the conventional, but its lifelike characterisation, hard-boiled humanity and good atmosphere enable it to build up interest and suspense leisurely but firmly.

The more vigorous situations are handled with restraint, while the sentimental note is struck with discretion and affords essential contrast. The principal players more than live up to their established reputations, and their good work, reinforced by experienced and smooth direction, assures strong popular appeal.

Settings and Photography.—The backgrounds are convincing and always keep pace with the development, establishing good atmosphere at all times, while the court scene has an unexpected turn and paves the way to a satisfactory climax.

Points of Appeal.—Holding story, good drama, sound characterisation by popular stars, human sentiment, convincing atmosphere and resourceful direction.

SHORTS OF THE WEEK REVIEWED

BRITISH LION

MERRY WIVES OF WINDSOR. German (U). 750 *feet. Release date not fixed.*—Delightful orchestral short, one of the "World Famous Orchestras" series, perfectly recorded and cleverly photographed. Excellent fill-up for good-class halls.

TANNHAUSER. German (U). 750 *feet. Release date not fixed.*—A fine rendering of Wagner's overture is given in this first-class musical short feature. Another excellent fill-up for good-class halls.

FIRST NATIONAL

SEA DEVILS. American (U). One reel. Release date not fixed.—A capital interest short, the first of a series dealing with the hazardous and exciting business of tuna fishing. The commentary and photography are excellent

RAMBLING ROUND RADIO ROW. American (U). One reel. Release date not fixed.—This musical short, which introduces famous American radio stars, is well staged, but the personalities are of little moment here. Moderate short.

PARAMOUNT

BETTY BOOP'S KERCHOO. American (U). 582 *feet. Released October* 16, 1933.—Lively Max Fleischer cartoon, a smooth combination of ingenious draughtsmanship and syncopation.

ELEPHANT AND CASTLE MEETING

J. Maxwell Joins Board

VITAPHONE'S ACTION FOR DAMAGES

By Our City Editor

THE report for 1932 of the Elephant and Castle Theatre shows a loss of £1,383, increasing the amount of the debit balance brought in to £13,884. No fees have been paid to the directors for the year, while Mr. Barnard has waived his rights under the manager's agreement.

John Maxwell and W. D. Scrimgeour, directors of Associated British Cinemas, the controlling company, have been co-opted directors.

Both Mr. Maxwell and Mr. Scrimgeour are directors of Associated British Cinemas, in whose hands the management of the Elephant and Castle Theatre rests, and it is due to this fact, and to the large financial interest held by A.B.C. in the company, that they have been co-opted to the Board, the report adds.

Vitaphone's £1,250,000 Claim

The Wilmington (U.S.A.) Chancery Court has granted leave to the Vitaphone Corporation to proceed with its action for damages against Electrical Research Products.

This is a £1,250,000 claim for royalties, and the controlling companies concerned are Warner Brothers Pictures, who control Vitaphone Corporation, and the Western Electric Co., which controls Electrical Research Products.

The film company is prosecuting a suit to determine rentals for sound picture equipment and also filed an action for damages and an injunction against Electrical Research Products in the matter of patents for sound film rights which were at one time transferred by Electrical Research to Vitaphone.

Electrical Research alleges that the points at issue have been under arbitration for four years, and that Vitaphone withdrew the issues from arbitration.

The Chief Justice holds that arbitration covenants like the ones involved do not grant immunity from suit.

Kodak Profits Halved

Profits of Eastman-Kodak Co., of New Jersey, for 1932 were halved. The net figure comes out at 6,058,748 dollars, compared with 13,408,785 dollars. This time United States and foreign income tax required 1,230,470 dollars, while 5,757,626 dollars was allowed for depreciation at usual rates.

After deduction of dividend on the preferred stock the profits were equal to 2.52 dollars per share on the common stock, against 5.78 dollars per share for 1931. Total business of the operating concerns declined by about 20 per cent. during the year owing to the disturbed conditions prevailing.

Hitchin Dividend

At a recent meeting of the directors of the Hermitage Cinema, Hitchin, the board decided, in view of the excellent position of the company, to declare an interim dividend at the rate of 10 per cent. per annum for the half-year October 1, 1932, to March 31, 1933.

Share Movements

The tendency of the kinema share market during the past week was firm and the list reveals some interesting movements.

The Gaumont group of shares were favoured by buyers and the ordinary shares of the parent company showed a rise on the week of 6d. at 11s. 4½d., while the "A" ordinary also added 1½d. General Theatres debentures were 10s. higher at £96 and the preference issue was also firm at 11s., a rise of 6d. The new 4½ per cent. debentures were weak, however, probably as a result of the approaching final instalment of £48 which is due to be paid at the end of this month.

A.B.C. preference attracted investors and the shares showed a rise of 6d. at 16s., but the ordinary were unchanged. Despite the fact that no movement was registered in the price of Blackpool Tower ordinary shares unofficial dealings between non-members took place at around 67s. during the week.

Moss' Empires 6 per cent. debentures improved 10s. to £98½ and Gainsborough ordinary took a similar trend to 8s., a rise of 6d. Madame Tussauds deferred improved slightly and the conversion debentures rose 10s.

Among the few declines British Lion preferred fell 3d. to 2s., Moss' Empires preference 4½d. to 7s. 6d., and United Picture Theatres debentures £1½ to £53½. The preferred ordinary shares of the latter concern also depreciated. P.C.T. issues were generally dull and B.I.P. preference declined slightly.

NEW PRIVATE COMPANIES

Zeitlin and Rowson, Ltd.—Registered May 2. Capital, £500 in 498 ordinary shares of £1 each and 40 management shares of 1s. each. Agents for kinema, theatrical and variety artistes, literary agents, proprietors, producers, exhibitors and exploiters of kinematograph films, radio and television, etc. Solicitors: Arthur S. Joseph and Co., 3/4, Paul's Bakehouse Court, Doctor's Commons, E.C.4.

Emile Littler Tours, Ltd.—Registered April 28. Capital, £100 in £1 shares. Proprietors of theatres, kinemas, halls, etc. The directors are: Emile Littler, 12, George Road, Edgbaston, Birmingham, theatrical manager and licensee of Birmingham Repertory Theatre; Mrs. Cora G. P. Littler, 12, George Road, Edgbaston, Birmingham, theatrical artiste. Solicitors: W. B. Thursfield and Hutton, 44, Waterloo Street, Birmingham. Registered office: 12, George Road, Edgbaston, Birmingham.

Knighton Kinema, Ltd.—Registered May 5. Capital, £10,000 in £1 shares. Proprietors of kinemas, etc. The directors are: Geo. H. Scarborough, 366, East Park Road, Leicester; Chas. E. West, 84, Earl Howe Street, Leicester; Cecil D. Frost, 8, Bishop Street, Leicester. Solicitors: Whetstone and Frost, Leicester.

Uniform Manufacturers, Ltd.—Registered May 5. Capital, £3,000 in £1 shares. Manufacturers of and dealers in uniforms, tailors, clothiers, etc. The permanent directors are: John E. Rasche, 4, Cecil Avenue, Horton, Bradford; Robert Pettigrew, 93, Clyde Road, W. Didsbury, Manchester; Bertram Hall, address not stated.

John Maxwell who has been co-opted director of the Elephant and Castle Theatre

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Kinema (Putney Bridge) Syndicate, Ltd.—W. H Tomlinson, of 7 and 8, Norfolk Street, W.C.2, ceased to act as Receiver and/or Manager on April 21, 1933.

BANKRUPTCIES

Enrique Carreras, kinema proprietor, Kent House, 87, Regent Street, London, W.1.

On May 3 the above bankrupt applied at the London Bankruptcy Court for his discharge. The Official Receiver reported that the liabilities were £17,650, and the assets had realised £348. In August, 1925, debtor and another promoted a series of kinema companies, on some of which he made profits, but on balance he lost heavily, with the result that in 1928 he was in the hands of money-lenders, and, owing to the failure of various companies, trade conditions and the replacement of silent films by talkies, was forced into bankruptcy in 1930.

The Official Receiver opposed the application, charging the debtor with the following offences:—

(1) That his assets were insufficient to equal 10s. in the £ of his liabilities;

(2) That he had contracted debts without having at the time he contracted them any reasonable or probable ground of expectation of being able to pay them;

(3) That he had brought about, or contributed to, his bankruptcy by rash and hazardous speculation;

(4) That he had given undue preference to one of his creditors;

(5) That he had failed on a previous occasion; and

(6) That he had been guilty of misconduct as a director of an issuing company.

His Honour Mr. Registrar Warmington, having reviewed the facts, suspended the discharge for two years.

Armstrong Theatres (London), Ltd., 317, High Holborn, London, W.C.1.

The statutory meetings of the creditors and shareholders were held on May 4, when the Official Receiver reported that the company was registered in 1925 with a nominal capital of £200. The issued capital was £102. In October, 1925, Bernard Smith and Arnold Essex purchased an eleven years' lease of the Palladium Cinema, Foxberry Road, Brockley, for £3,960, and promoted the company, of which they were the directors, to manage the theatre. About June, 1928, "sound" pictures were introduced into several opposition kinemas, but the company, owing to lack of working capital, were unable to instal talkie apparatus, and their receipts consequently declined. Silent pictures continued to be shown until December, 1929, and then, as it was obvious that a set of talkie apparatus was necessary, one was purchased at a cost of £700. Mr. Essex stated that the failure was attributable to heavy overhead expenses, competition of more modern theatres which showed "first-release" films, and general trade depression.

In the absence of any resolutions, the liquidation of the company remained in the hands of the Official Receiver

Sylvia Murray, Arcadia Cinema, Station Road, Addlestone, Surrey.

The application for discharge herein was heard at the Police and County Court, Kingston, Surrey, recently. The receiving order had been made in 1932. The Judge said that it seemed that debtor's position was due to lack of capital and misfortune. He granted the discharge subject to one month's suspension.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/-	3/-	—
" " 7½% Pref. ...	15/6	16/-	+-/6
A.P.P.H. Ord.	20/-	20/-	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	1/-	1/-	—
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
" & Dom Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	2/9	2/9	—
" In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
" Inter. Pic 5/- Ord. ...	3/3	3/3	—
" " " 8% Pref. ...	17/9	17/7½	—-/1½
" Lion Prefd. Ord.	2/3	2/	—-/3
" " Defd 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb. ...	£105	£105	—
Gains. Pic. Ord 10/- pd. ...	7/6	8/-	+-/6
Gaumont-British Ord. 10/- ...	10/10½	11/4½	+- 6
" " "A" Ord. ...	5/-	5/1½	+-/1½
" " 5½% New Pref. ...	18/3	18/3	—
" " Converted Pref.	18/1½	18/-	--/1½
" " 6½% 1st Mort. Deb.	£103	£103	—
" " 4½% New Debs. (£50 pd.)	3½ dis.	4⅝ dis.	-1⅛
General Thea Pref.	10/9	11/-	+-/3
" " 6½% 1st Mort. Deb. ...	£95½	£96	+10/-
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/4½	2/6	+-/1½
" " £1 Cum. Pref. Ord.	25/-	25/-	—
" " 7% 1st Mort. Deb.	£106	£106	—
" " 5% 1st Mort. Deb. (Conv.)	£97½	£98	+10/-
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/2	1/2	—
Moss' Empires £1 Ord.	9/-	9/-	—
" " £1 Cum. Pref. ...	7/10½	7/6	—-4½
" " 6% Deb.	£98	£98½	+10/-
" " 4% Perp. Deb. ...	£64½	£64½	—
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Ptg. Pf. Ord. ...	21/6	21/9	+-/3
" Cum. "A" Pref. £1 ...	25/7½	25/7½	—
" "B" " " ...	23/6	23/3	--/3
" 6% 1st Mort. Deb. ...	£105½	£105½	—
" Const. 7% Pref. ...	22/-	21/6	--/6
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref. Ord.	-/6	-/4½	--/1½
" " " 7% 1st. Mort. Deb.	£55	£53½	-£1½

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

Manager's Twenty-One Years' Service—C. S. Coldrick Joins O. Deutsch—From Projectionist to Manager—Southport Change

E. Spencer, manager of the Empire, Smethwick, a Hewitson hall, this month celebrates his 21 years' association with the Industry. He commenced as call boy at the Tivoli (now the Queen's Hall) at Brierley Hill, where later he became chief operator. Those were the days, says Mr. Spencer, when the feature film was 1,000 ft., and one would continue to hand-turn from 6.30 until 10.30 and at the end of the film exhibit a slide—two minutes' interval for a change of film.

He superintended the equipping of the Empire, Dudley, and Hippodrome, at Carters Green, West Bromwich, and then was posted to the Empire, Smethwick, in 1912, as chief operator and electrician. He served as a wireless electrician in the Fourth Army wireless section, and later became a projectionist at the Army Command School. After the war he supervised the kinema run at Bedford by the Royal Engineers' Old Comrades' Association. He returned to the Empire at Smethwick in 1919, and in 1930 succeeded to the management in place of Mr. Roberts.

Geoffrey Foster, after sixteen months' service as assistant manager at the Regent Theatre, Bournemouth, has left to take up a similar post with the sister house, the Empire, Southampton. This week witnesses the final appearance of the stage show, "White Horse Inn," at the Empire, and on Monday next, May 15, this theatre will definitely go over to talkies. Ernest Lepard, the present general manager, will continue to control its destiny.

C. S. Coldrick, who recently left the Regal, Rugby, has now joined the Oscar Deutsch enterprises, being appointed to the managerial chair of the Grosvenor, Bloxwich, where he succeeds **E. Pike**. Entering the Industry with an appointment with C. Aldritt at the Capitol, Hanley, he later joined the Gaumont-British Corporation. Then followed an appointment with Messrs. Langrish and Co., at their Birmingham branch, from which he joined Chas. Orr at Coventry, in the management of the Palladium.

Walter Ford, who has been appointed to the management of the Central, Blackfords, Cannock, upon the house being acquired by E. Thorley, of Uttoxeter, was for 25 years on the halls, being well known at Douglas and Blackpool. He formerly held managerial positions at the Empire, Shirebrook, Mansfield, for T. Moody, and for Messrs. Wood and Co., at the Plaza, Fenton, and the Palace, Rugeley.

W. Prodgers', of the Triangle, Bristol, appointment as a member of the *Kine.* Company of Showmen has brought him numerous congratulations, and the local newspapers gave special space to the honour which Mr. Prodgers has gained. "Bill" Prodgers has also been successful in winning one of the prizes offered by Universal Pictures. This was given for his clever exploitation of "Afraid to Talk," which was described in the *Kine.* a couple of weeks ago.

P. J. Godfrey has been appointed manager of the Picturedrome, Bedford. Formerly chief operator, he has been with R. Chetham, the proprietor, for several years and has also had manager-operator experience in Cornwall and Ireland.

P. J. Godfrey

John Chetham has taken over the management of the Plaza, Bedford, which is owned by his father, R. Chetham.

C. E. Icke has relinquished the management of the Langley Cinema, following a change in the directorate. Prior to his Langley appointment, Mr. Icke was associated with T. Bassett Green in the management of the Dovedale Cinema, Coventry.

T. Robinson, scenic artist, of the Ark, Liverpool, whose work is well known in the creation of settings for films to be presented at kinemas in Liverpool and district, has been elected a vice-president of the Liverpool Display Association.

W. Hughes, manager of the Trocadero Kinema, Southport, has been placed in control of the Forum Kinema (formerly the Picturedrome), which reopens on Saturday, May 13, by which time the modernisation scheme will be completed. **H. Pickering**, who has been in charge of the Picturedrome for many years, will continue as manager. Before going to Southport, Mr. Hughes held managerial positions in Liverpool.

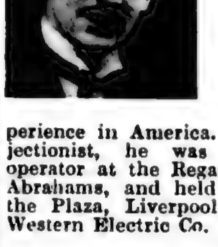
Owing to a typographical error, reference was made in last week's "Men and Movements" to **Jack Barrasford** as being manager at the Savoy, Wandsworth. **J. D. Beresford** is in charge at this house; Jack Barrasford being in charge of the Morden Kinema, Surrey, where he has been manager since its opening. It should also be added that **Pattman**, the organist at the Surrey house, is not contemplating an exchange of kinemas; the paragraph in question being a reference to the exchange of positions between the organists of the Orpheum, Golders Green, and the Savoy, Wandsworth.

Douglas Scott, a well-known South Yorkshire organist, has been appointed to a similar position at the Abbeydale Picture House, Sheffield, in succession to H. Webster Coombs, L.L.C.M., who left to take up the position of organist at the Capitol, Aberdeen. Mr. Scott was at the Albert Hall, Sheffield, as pianist and assistant organist for several years, and has held similar appointments at the Chantry Picture House, Sheffield, and the Picture House, Chesterfield. Mr. Coombs was presented with a canteen of cutlery by the directors and staff at Abbeydale. The presentation was made by J. T. Dobson, a director, S. Taylor Farrell, manager, and E. Ransom Harrison, secretary, wishing Mr. Coombs success in his new sphere.

F. Hunt, organist of the Windsor Theatre, Bearwood, has been the recipient of congratulations on the birth of a son. Both mother and child are making fine progress.

A. C. Clements, a well-known exhibitor of the old school and member of the Cinema Veterans' Association, has been with the Industry from its earliest days. He is one of the original subscribers of the old *Kinematograph and Lantern Weekly.* He first started his career as a photographer and lanternist (limelight in those days) with the late Frieze Greene. Since that time he has grown with the Industry, and has held appointments as projectionist and manager. Included in the halls managed by Mr. Clements are the Palace, Bedford, and Electric, Devonport. A keen and enterprising business man and showman, with a practical knowledge of the technical side of the kinema, Mr. Clements is open to receive a responsible position at a kinema in any part of the country. Executives wishing to get in touch with him should apply to 72 St. Albans Road, Kingston-on-Thames.

Peter H. Griffiths, who has been managing the Waterloo Picture House, South Shore, Blackpool, during the past fourteen months, has been instrumental in making improvements and introducing many innovations resulting in the "Waterloo" becoming one of the premier houses of entertainment in South Blackpool. Mr. Griffiths was associated with the Western Electric Co., Ltd., for three years prior to going to Blackpool, and has had managerial experience in America. An experienced projectionist, he was engineer and chief operator at the Regal, Uxbridge, for A. E. Abrahams, and held a similar position at the Plaza, Liverpool, before joining the Western Electric Co.



Jack Thompson, manager of Palace Theatre Cinema, Treharris, performed a notable feat whilst playing golf at Whitehall Course, Abercynon. Playing "Bob" Pugh, an Abercynon notable, in a match, "Jack" holed in one at the 5th green—a distance of 120 yards.

Victor F. Taylor, late publicity manager of British Lion, is now conducting an agency with the object of personally managing and publicising film stars. This is known as Film News Agency, 21, Netherfield Road, S.W.17.

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Obituary

DEATH OF T. MacHARG

WALLSEND PIONEER

By the death of Thomas MacHarg, at the age of 65, the Industry in the north-east corner of England has lost another of its pioneers. Mr. MacHarg had been general manager of the Tyne Picture House Company, Ltd., for 25 years, and for many years he had taken an active share of the work of the Northern C.E.A.

The staffs of the four kinemas owned by the company, the Tyne and the Theatre Royal, Wallsend; the Pearl, Willington, and the Brinkburn, Byker, Newcastle, attended the funeral at Wallsend Cemetery, as did also a number of Mr. MacHarg's fellow exhibitors.

A BRISTOL WILL

Ald. Featherstone Witty, who was for some years chairman of the Triangle and Whiteladies Picture House Company, Ltd., Bristol, and of the Beau Nash Picture House Co., Ltd., Bath, whose death occurred in October of last year, at the age of 81, left estate of the gross value of £31,322, with net personalty £18,593.

KINEMA IN MENTAL HOSPITAL

The new Cefncoed (Swansea) Mental Hospital has a luxury kinema to seat about 500 people.

Ordinary films are shown once-weekly to the inmates, and the only difference in the programmes to a commercial kinema's display is that sex films and crime films are barred. The aim of the programmes is to keep the inmates in touch with life.

CARDIFF ELECTRICITY CHEAPER

Cardiff Corporation Electricity Committee has decided to reduce the tariff to kinemas giving evening performances only and one or two matinées per week from 2½d. to 2½d. per unit.

FOUR KINEMA OPENINGS

IPPODROME, ELLESMERE PORT, NEXT WEEK

Regal, Oswestry, on May 22

LLESMERE PORT'S new kinema, the Hippodrome, Carnegie Street, stands in striking contrast to the old Hippodrome on the opposite side of the t, which it replaces. Owned by Hippodrome (Ellesmere Port), Ltd., which company T. H. Bate is aging director, the new Hippodrome open on May 15, when the feature will "The Big Broadcast." On week nights e will be continuous performances from p.m. to 10.30 p.m. and two separate es on Saturdays and Bank Holidays. es of admission for the evening perances will be 6d., 9d. and 1s. for the s, and 1s. 3d. for the balcony, the née charges being 3d., 6d. and 8d.

J. Turner, during the last four years traveller for P.D.C., Warner Bros., latterly, Universal Pictures, is general ager of the new Hippodrome and estic Ballroom, and secretary of the podrome (Ellesmere Port), Ltd., proors of the two buildings named. Mr. er was manager of the Grand Kinema, hdown Road, Liverpool, for ten years.

signed by Douglas, Minshull and Wils, L.R.I.B.A., of Chester, the Hippone has an imposing frontage of sandd brick with blue and cream terra dressings, a finishing touch being by the canopy, the framework of h is coloured blue and gold.

e foyer is decorated in atmospheric , the walls being treated to represent jointed cream stonework with a handted frieze of foliage.

eatre decorations are on modern lines, comprise textural treatment of both ng and walls; the latter are finished ly in graduated orange tones.

ating accommodation is provided in the s and balcony for 1,200 persons, all chairs having 20-in. centres and upered in green and orange jaspe uette. The new chairs and theatre eries were made at the Liverpool facof Waring and Gillow (1932), Ltd.

the first floor is a small café equipped he serving of light refreshments. Here is accommodation for about 50 per-

test type Western Electric sound aptus has been installed, the Gaumont ectors being transferred from the old podrome.

car park provides accommodation for ars.

◆

MANY-HUED REGAL

IGHT COLOURS AT OSWESTRY

nishing touches are being applied to new Regal Kinema, Oswestry, which open on May 22. This is claimed to he most up-to-date kinema in Shrop, both as regards design and equipt. The proprietory company is the stry Regal Cinema Co., Ltd., which a nominal capital of £15,000, in shares each. The management will be under control of J. O. and R. M. Jones naging directors), of the Palace ma, Cefn, which has been successfully ted for the last 12 months.

e Regal has been designed by Lionel . Prichard, A.R.I.B.A., of Moorfields, rpool, and stands in the central part Oswestry, with entrances from Cross t and English Walls. The exterior e building is modernist in design, and nds for its effect on the well-balanced es of multi-coloured brickwork with dressings. All the decorations are plastic paint finished in brilliant rs.

ere is seating for 742 persons in the and 348 persons in the balcony. ern Electric sound picture apparatus Ross projectors are being installed.

◆

SOUTHPORT CHANGE

CTUREDROME BECOMES FORUM

aving been renamed the Forum, the old uredrome, Southport, which has under- extensive structural alterations, will en on Saturday, May 13, under civic onage. The whole of the proceeds from opening performance will be handed to the Mayor's unemployment fund.

E. Salt, architect, of Southport, was onsible for the alterations, which ind the building of a new foyer finished ilver and gold, with doors and cashs in black and chromium. The whole e interior of the theatre has been rerated in a scheme of blue and gold. t type Kalee projectors, with Western ric sound apparatus, are installed.

e opening film will be Wardour's epless Nights," which will be shown nd run to the Trocadero, Southport. the exception of Saturdays and Bank days, there will be two prices of adion to the evening performances, 7d. 1s., whilst for the matinees there will nly one price, 7d.

◆

NGSIGHT CONVERSION

ING'S THEATRE TO GO TALKIE

e King's Theatre, Longsight, Maner, one of the H. D. Moorhouse it, is to go over to talkies. It will open kinema on Whit-Monday.

e reason for the change is owing to the support accorded variety and revue, although Mr. Moorhouse owns another na nearly opposite the King's, he bes that the change will be successful.

Pat O'Brien and Neil Hamilton in THE PUBLIC BE HANGED, which was Trade shown last week by P.D.C.

PRESS PRAISE FOR "THE PUBLIC BE HANGED"

Successful Premiere of P.D.C.-Majestic Production at Radio City

ENTHUSIASTIC reviews were accorded by leading New York critics to "The Public Be Hanged," the recently Trade shown P.D.C.-Majestic production, on the occasion of its world premiere at Radio City.

During its week's run at the magnificent New York house, "The Public Be Hanged" (under its American title of "The World Gone Mad") played to business that could be compared with recent runs of "King Kong" and "Rome Express" at that theatre.

Here are a few extracts from the reviews:—

". . . a good director and an excellent cast makes a vivid and exciting movie," says the *New York Daily Mirror*.

"It has action, thrills, comedy, a neatly knit plot and first-rate dialogue. Made by an independent, 'The Public Be Hanged' is a better picture than many of the recent pets of the big studios."

". . . high-powered melodrama . . . lively and exciting . . . might exhilarate you," is the verdict of the *New York Evening Post*.

The *New York Evening Journal* declares that it is ". . . packed with action. . . ."

"Excellent cast registers strong in first-rate drama of investment failures and sinister influences." The *Film Daily* adds that it is ". . . suspenseful entertainment and clever comedy. . . ."

"The picture is excellent entertainment," according to the *Motion Picture Herald*, which goes on to say: "Well have the elements of comedy and drama been blended here to produce a definitely interesting and entertaining motion picture, especially unusual as a product of an independent company and unquestionably comparing most favourably with the product of the larger studios. It is a well turned, deftly handled piece of work, which gives evidence of the capable directorial hand of Christy Cabanne."

The cast of "The Public Be Hanged"—the release date of which is fixed for July 24—includes Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian, John St. Polis, and Louis Calhern.

MACK SENNETT COMEDIES

Old Favourites in New Series to be Released by Paramount

PARAMOUNT has arranged for the release in their September, 1933/September, 1934, schedule a further series of the perennially popular Mack Sennett comedies which have proved so remarkably successful this season. Appearing in the new series of two-reel comedies will be a muster of Hollywood's best humorists, including such well-liked old favourites as Andy Clyde, Charlie Murray and Lloyd Hamilton. Bing Crosby, Donald Novis, Babe Kane, Dorothy Granger, Marjorie Beebe, Eddie Gribbon and Arthur Stone are other celebrated personalities who will appear in the new series.

Under the terms of the agreement, Paramount will release 24 of these outstanding short attractions made by the acknowledged master-mind of comedy producers and distinguished by the famous Mack Sennett brand of gorgeous femininity, uproarious situations, and the de luxe settings which have always been a characteristic feature of these productions.

Popular Reminiscences

In addition to the Mack Sennett comedies, Paramount will shortly offer a new group of "Screen Souvenirs," the most popular short novelty attraction that has appeared on the screen in recent years. Roars of laughter and sympathetic applause regularly greet the presentation of these unique glimpses of bygone history in the making, past events which once staggered the world and which now pale into insignificance, and the humour and charm of screen melodrama and comedy of a generation ago. "Screen Souvenirs" have become the most-talked-of short features of to-day, and managers recognise them as the perfect unit for providing the novelty element which helps to balance the varied attractions of any good programme.

Another attractive series in the Paramount short-feature schedule are the Sports Eye Views, produced by Grantland Rice in cooperation with the leading authorities on every aspect of sport.

S.A. Cartoons

Betty Boop, the cartoon character with sex appeal, will star in a series of 18 special animated Paramount-Max Fleischer featurette productions. The popular two-dimensional screen artiste is now a well-established favourite with film audiences, and her recent work is better than ever in her new series of vehicles.

Other featurettes on Paramount's list will be a new group of releases of Paramount Pictorial, the unique screen magazine which vividly presents the ever-changing world of fashion, invention, exploration, science, art and music; Hollywood on Parade, the film Who's Who of the screen, presenting unconventional glimpses of world-famous Hollywood personalities; Screen Songs, each featuring an outstanding name in entertainment and including the Mills Brothers, the Boswell Sisters, the Street Singer, Rudy Vallee, Lillian Roth, Ethel Merman, etc.; and one-reel acts with such artistes as Burns and Allen, Tom Howard, Vincent Lopez, etc.

British Paramount News, which has an enviable record of exclusive scoops during the current year, will release its regular bi-weekly issue of world events in sound and pictures.

Tim McCoy in MAN OF ACTION (U.A.—Columbia)

◆

SOUND FILMS

IN NEW G.P.O. BUILDING

A feature of Faraday Building, the new wing of the International Telephone Exchange in Queen Victoria Street, is the kinema theatre which has been equipped by D. Bennett, of Film Industries, with their type "B" sound film apparatus.

The theatre is to be used for the display of scientific films and pictures of a propaganda nature.

The Prince of Wales and the Lord Mayor of London attended the initial screening.

BRITAIN'S GREAT CHANCE

BID FOR WORLD FILM SUPREMACY

American's Tribute

A FRANK admission of the progress of British productions and a warning on developments in picture making on this side of the Atlantic are contained in a significant article by Louella Parsons, who is acknowledged to be the leading writer on film topics in America.

Miss Parsons, who paid a recent trip to this country, says:—

"We must admit that England is making better pictures than at any time in her history, and she is bidding for American stars, directors, writers and technicians with the view to competing for world supremacy.

"Reports of salary cuts and plans to discipline expensive stars have reached Europe. What is more natural than that Britain should seize what she considers a golden opportunity to coax our stars to London?

"Constance Cummings has gone and her letters are extremely enthusiastic. She has been treated loyally, and is considering a long-term contract. The tenacious British are approaching other stars.

"As one who recently visited England I don't think this invasion of an American field should be ignored."

◆

NEW PLAYERS FOR COLUMBIA

ATTRACTIVE PROGRAMME

Columbia has engaged Randolph Scott, the handsome young leading man, for the principal male part in the important production of "Cocktail Hour," in which Bebe Daniels plays the feminine lead, while Sidney Blackmer is the villain. Victor Schertzinger is directing.

A noted stage actress (Jessie Ralph), who made her screen début in "Child of Manhattan," and immediately afterwards was placed by Columbia under a long-term contract, has been assigned to her second film rôle in "Ann Carver's Profession," now being directed by Eddie Buzzell. Fay Wray and Gene Raymond have the leading rôles, with Claire Dodd, Frank Albertson and Arthur Pierson cast in featured parts.

Jack Holt and Lilian Bond in WHEN STRANGERS MEET (U.A.—Columbia)

"Night of Terror"

Gertrude Michael and Matt McHugh, prominent feature players recently signed, complete the imposing cast of "Night of Terror," which has Bela Lugosi and Sally Blane in the leading rôles. Others already enrolled include Mary Frey, George Meeker, Tully Marshall, Wallace Ford, Bryant Washburn and Edwin Maxwell.

Ben Stoloff is directing this mystery drama, which was written by Willard Mack.

Two more noted playwrights have been added to Columbia's list of prominent staff writers. They are Ben Orkow and Lee Freeman.

Orkow is the author of "Napoleon," "Blind Window" and "Milgrim's Progress," and has two new plays for Broadway production next season, "I'll Show You Life" and "Censor's Holiday." Lee Freeman, a graduate of Yale and former newspaper man, wrote "All Alone Susie," "The Widow in Green" and "The Duchess of Pittsburgh."

New "World of Sport" Subject

"All's Wet That Ends Wet," a one-reel subject on aquatic sports, will be the fourth release in the Columbia "World of Sport" series.

The short feature presents every type and variety of water sport, from the colourful, languid Venetian water pageant to the nerve-tingling motor-boat steeplechase, including also thrilling scenes of motor-boat racing, water chariot races, water polo, and horse racing on surf boards.

The reel is climaxed by shots of the exciting speed-boat race last year between *Miss America* and *Miss England*.

"FALLING FOR YOU"

Jack Hulbert and Cicely Courtneidge, one of the most popular comedy teams in England, come together again in FALLING FOR YOU, a Gainsborough picture, the whimsical action of which is played out against the beautiful panorama of the Swiss Alps. Jack and Cicely appear as rival reporters whose duties take them to Switzerland where they join the winter sports in a series of the most joyous incidents ever filmed

"I WAS A SPY"

Probably one of the most fascinating and thrilling stories of the War is contained in the autobiography of Martha McKenna, the heroic Belgian woman who collected information for the Allies from within the German lines, and G-B predicts a super-sensation for the film version of this vivid and authentic document. The heroine role is taken in the film by Madeleine Carroll, while the all-star cast also includes Herbert Marshall, Conrad Veidt, Gerald du Maurier, Edmund Gwenn and Nigel Bruce

OX OFFICE SMASHES FROM W. & F.

mbitious Extension of C. M. Woolf's British Production Policy

Great as is the achievement described in the following pages, the record of success in building up a stable film production output is no more than a natural culmination of concentrated hard work and big ideas. The responsible organisation has grown steadily and unwaveringly for many years, and the inspiration of C. M. Woolf in creating for this country an enterprise of such magnitude has been behind the original conceptions just as it has supplied the energy for bringing them to material fulfilment.

SENSATIONAL NEW SEASON OFFERINGS

IRILITY and persistence have
brought W. and F. from small
beginning in Frith Street,
London, fourteen years ago to
resent position in the Gaumont-
h Picture Corporation, Ltd.,
large office accommodation in
House and branches throughout
ingdom. The history of the firm
most romantic in its details.

e story of the early days has been
before, but a good story is always
h repeating. A business man in
City was induced to join in a film
nture," with the result that in
, 1919, C. M. Woolf became one
e founding partners of W. and F.
r a time films were a "side line"
Mr. Woolf, who came to the
for half an hour in the morning,
after a day in the City, returned
between four and five o'clock.
en four short Harold Lloyd sub-
were secured, and later two
ls, "The Son of Tarzan" and
e Count of Monte Cristo." Such
tput and rapidly increasing busi-
demanded more of Mr. Woolf's
but it was not until the growing
had moved to larger premises in
Compton Street that he devoted
whole of his time to the renting of
. Early in 1925 he secured the
ld Lloyd output, and his eminently
ssful exploitation of these come-
firmly entrenched W. and F. in
ndustry.

s Home Production.

eviously, however, Mr. Woolf had
a step which, in the light of
days, has had a remarkable re-
ssion. Every effort had been
in the Industry to dissuade him
film renting. There was "no
" for another renting firm, he
told. Mr. Woolf's reply to this
characteristic; he decided to take
nd in the production of British
res. "Woman to Woman" was
immediate result, and then the
ation of Gainsborough Pictures.
is a far cry, as kinematographic
ess, from that day to the present.
sborough Pictures, Ltd., of which
ill remains chairman, is now in
forefront of British producing
nisations, with a long list of suc-
s to record, "Jack's the Boy"
an outstanding example of the
ty product of the Gainsborough
os.

Ages of British Films.

he following years witnessed a
y growth in the Industry and the
pitation of many British silent pic-
. The picture-going public, in-
y conservative in its tastes, was
onvinced that the home-produced
re was worthy of support. It
rently pinned its faith to foreign
uct, and through the dark days
h preceded the talking picture the
ort given British pictures was in-
ent. Now and again praise was
gingly accorded a particular re-
. There was a rumbling under-
nt of dissatisfaction that Britain
not taking her place in the pro-
on field. Exhibitors as a whole,
ever, were not agreed that British
res should be supported.

e vital factor of finance was over-
ed. Without wholehearted sup-
the making of British pictures was
much of a gamble. Exhibitor in-
ence was clearly as much at fault

as the attitude of the public. It remained for the "talkie" to bring the desired change in the attitude not only of the public but of the exhibitor. The British picture was at last heartily welcomed. The task to which Mr. Woolf had set his hand years before was bringing its own reward. His enthusiasm and determination had won, despite the almost heart-breaking opposition he faced with such courage.

Eight Years' Achievement.

Before this period, however, W. and F. was absorbed into the Gaumont-British Picture Corporation, Ltd., Mr. Woolf, as managing director, becoming a director of the Corporation. Eight years previously the firm occupied a single room in Frith Street, with a sales manager—still with the organisation—an outside London representative, together with a representative on the South Coast and another on the East Coast, a clerical staff of four, and a small despatch department.

C. M. WOOLF

There had been nothing spectacular about the growth of W. and F.—just a steady growth, a business that progressed because the man behind it, and in it, knew what he wanted and was determined to get it. It is true of Mr. Woolf to say he has done more than any other man in the Industry to place British pictures in the proud position they occupy to-day.

It is difficult to estimate the debt the British exhibitor owes not only to Mr. Woolf's advocacy of the British picture but to the courageous and wholehearted way in which he has fostered the home product. And this particularly at a time when there appeared on the part of many exhibitors to be a disinclination to encourage the production of British pictures.

This misguided lack of interest did not prove a deterrent. The business record of Mr. Woolf in filmland has revealed him as a man who regarded no obstacle as insurmountable, rather as an incentive to greater effort. It is no exaggeration to say that, without his optimism, confidence and persistence, British production would not have attained its present commanding position. As in less strenuous fields, enthusiasm, a profound belief in the future, and continuous spadework in difficult circumstances towards a given goal resulted in a victory.

Quality with Quantity.

The significance of this victory is reflected throughout the country. British screens have no longer to rely upon foreign product for continuous entertainment. The public demand for British pictures has been met by a production output very far in advance of quota requirements, and, what is of greater importance, of a high standard of quality.

The provision of an ever-increasing supply of British pictures enabled the exhibitor to regain the support of the kinema-goer, which, before the advent of the British talking picture, was beginning to falter. Mr. Woolf's tenacity, vision and an unswerving faith in the home product were the chief factors which enabled exhibitors throughout the kingdom to recapture the attention and patronage of the public long tiring of the unreality of

(Continued at foot of next col.)

the screen in relation to what purported to be representations of British life and culture.

"C.M.'s" Ambitious Programme.

Mr. Woolf's deep interest in home production and his desire to offer the exhibitor the best in home product is seen in the immensely attractive programme advertised in this issue. During recent years W. and F. have been responsible for a succession of big programmes, but Mr. Woolf's present programme is the most comprehensive and ambitious that has been issued by him. As will be seen, it covers a wide production field. In addition to the Gaumont-British pictures, there are pictures from the Gainsborough studios, Twickenham, Fogwell-Nettlefold studios. This new programme is decidedly the finest offered to the Industry by any firm, and maintains W. and F. in their already pre-eminent position in the renting world.

Huge Line-up of Varied Product

A PROGRAMME OF QUALITY FILMS

QUALITY of entertainment is suggested by the magnetic titles of the pictures and the names of the famous and popular stars who appear in each offering from the W. and F. schedule. In no instance does the attractiveness of the subject depend upon a single player. Care has been exercised to see that the cast balances well; that a well-known and first-rate artist is supported by other efficient screen artists.

In this way W. and F. are enabled to claim that each of the pictures has a strong appeal to the kinema-goer. Producers have realised that the majority of an audience at any given presentation of a picture is critical; that they are keenly alive not only to the entertainment value as a picture as a whole, but also to the individual performance of every familiar member of the cast.

It is more important to-day than ever before that the exhibitor should realise that the severest judges of any picture are his patrons. The real critics are the people who pay to see a picture, and they are to-day showing their preference for pictures in which such artists as those named on this page are appearing.

Real Box Office Appeal.

The demand for British pictures, as previously remarked, is growing even more quickly than the supply. Reports from all over the kingdom prove that British pictures, and those in which British artists appear, are the pictures which "do the business."

This gigantic W. and F. programme has been modelled upon that understanding. The British studios contributing to the programme have closely studied the requirements of the picture-going public, with the result that the pictures now offered transcend in quality and variety any programme hitherto presented to the Industry. There never has been such an array of talent, or such diversity of theme, in any one British programme.

A Super a Week.

Another advantage offered by this programme is that of "dates." There are leading features for almost every week in the last quarter of the year. Each is a leading feature of undeniable quality and attractiveness; a picture that will stand up to any opposition, not only because it is British but because it is good.

These are factors of success which no discerning exhibitor can afford to disregard in building his weekly programme. W. and F. offer him a selection of outstanding attractions, each a popular entertainment of unusual merit.

THE W. & F. OUTPUT SURVEYED.

A LINE-UP FOR ALL SHOWMEN

Outstanding Casts in Box Office Themes

IT is indeed gratifying to note that in the past when W. and F. announced a new programme the results more than justified W. and F.'s claim that their output consisted of pictures worth making a song about.

The really big pictures promised for 1932 and early this year definitely matured and exhibitors reaped the benefit with fine films of the calibre of " A Night Like This," " Good Night Vienna," " Jack's the Boy," " Thark," " Tell Me To-night," " The Midshipmaid," " Say it With Music," " Yes, Mr. Brown," " It's a King " and " Soldiers of the King."

More Money-makers.

W. and F., it is claimed, fear no contradiction when they state that their new programme, depicted in this issue, is second to none. It is outstanding in its box-office titles and list of first-class players.

The Gaumont-British studios at Shepherd's Bush and Gainsborough at Islington, are now turning out productions that rank with the world's best, in regard to technique, subject and star value, and as the bulk of W. and F.'s new pictures come from these fine studios, there can be no doubt as to their polish and entertaining qualities.

Stars to Fit Stories.

Great care is taken to exploit the stars and give them film material carefully selected to suit their individual personality.

Surveying the amazing list of stars in this astounding programme will satisfy the most cynical as to their popularity with the great film-going public. Some of the outstanding names include: Jack Hulbert, Cicely Courtneidge, Tom Walls, Ralph Lynn, Herbert Marshall, Conrad Veidt, Carl Brisson, Madeleine Carroll, Ivor Novello, Ursula Jeans, Robertson Hare, Anne Grey, Margot Grahame, Leslie Henson, Evelyn Laye, Gerald du Maurier, Boris Karloff.

Lilian Harvey in THE ONLY GIRL. (See p. 47)

Each name an insurance policy for big returns at the box-office.

Independent Productions.

In addition to the Gaumont-British and Gainsborough pictures, there are two well-known subjects produced by Julius Hagen at Twickenham, a Fogwell-Nettlefold production, one from the Louis Blattner studios and two made under the Gaumont-British arrangement with Ufa.

Exhibitors will be well advised to note carefully the release dates of the pictures in this remarkable new programme, details of which are given below.

Every angle of entertainment has been drawn upon to whet the appetite of the screen-goer—drama, thrills, romance, sophisticated comedy, comedies with a million laughs for the million, and real-life stories that grip with their stranger-than-fiction drama.

"WALTZ TIME"

Evelyn Laye in Strauss Romance

Release Date Sept. 4

A FILM of great charm and delicious music describes " Waltz Time," the Gaumont-British picture of Strauss's " Die Fledermaus," to be shown to the trade very shortly. Evelyn Laye, we are told, is exquisite in the rôle of Rosalinde, and her singing of the Strauss numbers are a delight to the ear. Her beautiful frocks of the period will greatly appeal to women patrons.

" Waltz Time " is magnificently mounted and the blending of romance, music and humour makes for excellent entertainment.

The spirit of light-hearted romance in gay cities has been captured by Wilhelm Thiele, the director, and Johann Strauss's delightful operetta brings to the screen the type of entertainment appreciated by all classes of film-goers.

Jay Laurier, in the rôle of a prison official, gives us his own famous brand of comedy, and his rendering of a " nautical " number is, we are informed, riotously funny.

The story concerns the fair Rosalinde's determination to cure her husband of his attraction for pretty women, and her subtle methods at a masked ball is the high-light in the film.

Strauss's lovely melodies linger long in the mind, and so will the beautiful production.

"FALLING FOR YO

JACK HULBERT AND CIC COURTNEIDGE

Release Date Sept. 18

" FALLING For You "—a g title for a grand comedy, film which W. and F. are confi that exhibitors will definitely fall on its release date, September 18

Jack Hulbert and Cicely Co neidge, the King and Queen of m co-star in " Falling for You," s cient guarantee for packed house every performance wherever t laughter-makers appear.

There are some unusual and beautiful scenes in " Falling for Yo These were shot in Switzerland, having looked at some of the photographs of Jack and Cicely deavouring to balance on skis, we well appreciate the gorgeous co that the inimitable pair got out of situations. These scenes were t above St. Moritz, 6,000 ft. up. was impossible to get a sleigh u some of the places, and equipmen to be carried on the cameraman's Some crack skiers took part, and St. Moritz Ice Hockey Club spe staged an ice hockey match.

On the " Run."

Colonel Bon, the late Mayor o Moritz, built a huge run for the using some of the skilled Italian men who built the famous Cresta

The fun that Jack and Cicely into these scenes can be well imag

The amusing story, we are tells of the experiences of two Street journalists, Cicely Courtn and Jack Hulbert, who are anxio scoop one another on an " abd heiress " story. The heiress is bel to be in Switzerland, and there th of them meet, to each other's a ance.

Tamara Desni, a lovely newcom the screen, plays the heiress. was one of the principal dance " Casanova." Not yet tw Tamara Desni is of Russian o and, determined to be expert i rôle, in which she must skate, practised and became proficient i art at an ice rink.

(*Continued on page* 47.)

Scenes from WALTZ TIME, the Gaumont-British sound version of Strauss's " Die Fledermaus," which features Evelyn Laye (W. & F.)

Lilian Harvey
Jack Hulbert
Conrad Veidt
Evelyn Laye
Leslie Henson
Tom Walls
Cicely Courtneidge
Edmund Gwenn
Donald Calthrop
Stars who shine in W&F's Sensational New Programme.
Ralph Lynn
Edward Everett Horton
Ivor Novello
Oscar Asche
Anne Grey
Margot Grahame
Gerald du Maurier
Heather Thatcher
Robertson Hare
Heather Angel
Herbert Marshall
Boris Karloff
Ursula Jeans
Dorothy Hyson
Carl Brisson
W&F FILM SERVICE FILM HOUSE WARDOUR ST W1
Sonnie Hale
Fernand Gravey
Madeleine Carroll
W&F FILM SERVICE FILM HOUSE WARDOUR ST W1

EVELY

WALTZ

A GAUMONT-BRITISH PICTURE
Produced at Shepherd's Bush Studios.

EVELYN LAYE
JAY LAURIER
GINA MALO
FRITZ SCHULZ

A. P. Herbert's adaptation of Strauss' "Die Fledermaus."

MUSIC By JOHANN STRAUSS
Adapted & Conducted by Louis Levy.

DIRECTED BY
WILHELM THIELE

RELEASE DATE
SEPTEMBER 4th., 1933

N LAYE

TIME

JACK
CICELY

FALLING

A Gainsborough Picture

DIRECTED BY
JACK HULBERT & ROBERT STEVENSON

Funnier than "Jack's the Boy"

RELEASE DATE
SEPT 18TH 1933

Gainsborough Picture

W&F FILM SERVICE
FILM HOUSE WARDOUR ST. W.1.

HULBERT &
COURTNEIDGE

OR YOU

BORIS

THE

KARLOFF

GHOUL

HAROLD HUTH ◆ DOROTHY HYSON
CEDRIC HARDWICKE

STORY BY
FRANK KING *and* LEONARD J. HINES

GAUMONT BRITISH PICTURE

A GAUMONT - BRITISH PICTURE

Directed by
T. HAYES HUNTER

W&F FILM SERVICE
FILM HOUSE WARDOUR ST. W.1.

RELEASE DATE
OCTOBER 16TH 1933

LESLIE H

IT'S A

By arrangement with
Leslie Henson and Firth Shephard

Adapted from the play "It's a Boy" by
AUSTIN MELFORD
from the original by
FRANZ ARNOLD and ERNST BACH

HEATHER THATCHER
ALFRED DRAYTON
EDWARD EVERETT HORTON
ROBERTSON HARE

A GAINSBOROUGH PICTURE
DIRECTED BY
TIM WHELAN

RELEASE DATE
OCTOBER 23rd, 1933

HENSON

BOY

R

I LIVED

URSULA JEANS · ELIOT MAKEHAM
MINNIE RAYNER · IDA LUPINO

DIRECTED BY
MAURICE ELVEY

From Ivor Novello's great stage success

A TWICKENHAM FILM STUDIOS PRODUCTION

PRODUCED BY
JULIUS HAGEN

RELEASE DATE
·OCTOBER 30TH 1933·

IVOR
NOVELLO

WITH YOU

TOM

NEVER CO

WALLS

OME BACK

The screen version of
FREDERICK LONSDALE'S
Brilliant Play
with
ANNE GREY
A GAUMONT-BRITISH PICTURE
Directed by
TOM WALLS

RELEASE DATE
NOVEMBER 6th, 1933

MADELEINE CARROLL

HERBERT MARSHALL

CONRAD VEIDT

GERALD du MAURIER

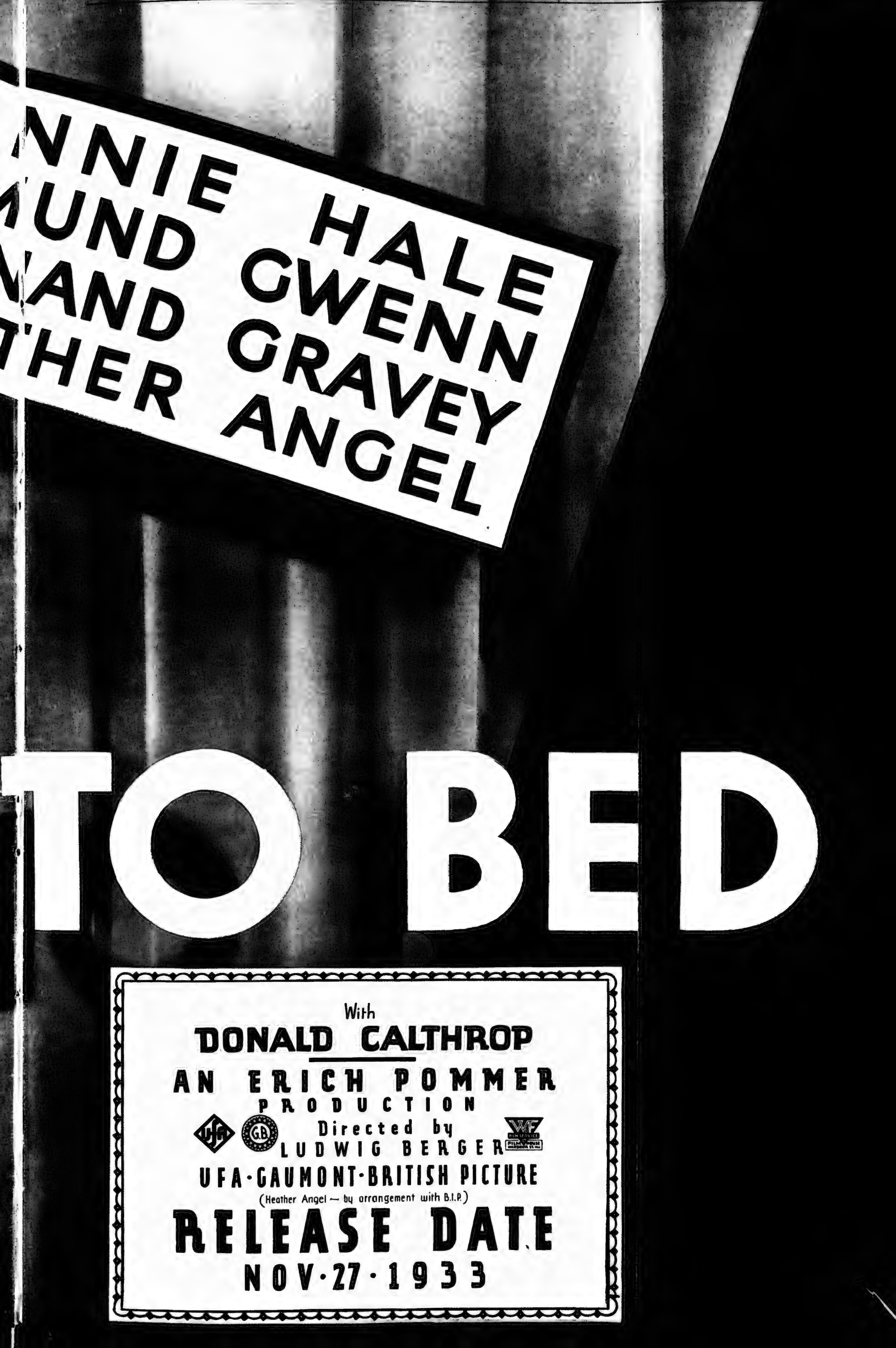
with
EDMUND GWENN
A remarkable story, written by
MARTHA McKENNA
portraying her vivid experiences as a famous spy.
A GAUMONT-BRITISH PICTURE
DIRECTED BY
VICTOR SAVILLE

RELEASE DATE
NOVEMBER 20th 1933

I WAS

A SPY

SO
EDM
FERN
HEAT
EARLY



NNIE HALE
MUND GWENN
NAND GRAVEY
THER ANGEL

TO BED

With
DONALD CALTHROP

AN ERICH POMMER
PRODUCTION

Directed by
LUDWIG BERGER

UFA-GAUMONT-BRITISH PICTURE

(Heather Angel — by arrangement with B.I.P.)

RELEASE DATE
NOV·27·1933

LILIA

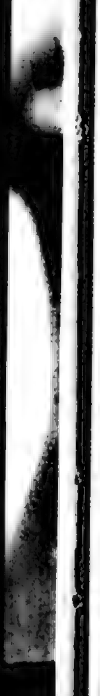
CHARLES BOYER · MADY CHRISTIANS *and*
ERNEST THESIGER

AN ERICH POMMER
PRODUCTION

DIRECTED BY
Friedrich Hollaender

UFA·GAUMONT·BRITISH PICTURE

RELEASE DATE
DECEMBER 4 TH · 1933



THE ON

AN HARVEY

LY GIRL

MAN
ARA

Directed by **ROBE**
THE MAN WHO MA

N OF

RAN

OBERT J. FLAHERTY

ADE "NANOOK"

His "Nanook of the North" proved sensational and in "Man of Aran" he gives us again something new.

UNSURPASSED REAL-LIFE DRAMA of HIGH ADVENTURE AND HUMAN ENDURANCE.

TIGER KING
MAGGIE DIRRANE
MICHAEL DILLANE
PATCH RUAH
BREEGE MULLIN

RELEASE DATE to Follow.

A
GAINSBOROUGH PICTURE.

RESERVE
IMMEDIATELY THE
DATES ANNOUNCED
ON THE PRECEDING
PAGES AND ASSURE
FOR YOURSELVES
14 FURTHER
SUCCESSFUL WEEKS
WITH W.&F. FILMS

Boris Karloff and Dorothy Hyson in THE GHOUL

‘THE GHOUL"

RIS KARLOFF IN A SUPER THRILLER

Release Date Oct. 16

THE Ghoul," a Gaumont-Britisb picture, directed by T. Hayes nter, demands attention because the of the Egyptologist is played by is Karloff. This actor has become ociated with grim and gruesome s, and has made a deep impression kinema patrons by his queer pene- ing personality. As an exponent all things supernatural, in " The oul " he has a part eerie and ster.

oris Karloff plays the part of Pro- or Morlant, recluse and scholar. owns a jewel valued at £70,000, all sorts of people are anxious to sess it. The picture throughout is lling and mysterious. It is ideal ertainment of an eerie kind, splen- y acted, and from the popularity the star possesses a great public eal. The whole production is orately staged, with the full re- rces of the vast Shepherd's Bush dios.

laying with Boris Karloff are rothy Hyson, Cedric Hardwicke, est Thesiger, Harold Huth, hony Bushell, Kathleen Harrison, ph Richardson and D. A. Clarke- ith.

t may be well to add that the een's most fearsome-looking mon- is a mild, sports-loving English- , born in Dulwich; his stage name equeathed by a seventeenth century estor who came of Russian stock.

◆

"IT'S A BOY"

ENSON IN UPROARIOUS FARCE

Release Date Oct. 23

UN waxes fast and furious when Leslie Henson is around, and W F. have no doubts regarding the ge success awaiting his Gains- rough picture, " It's a Boy," the mous stage farce in which Leslie nson led the laughs for many months the Strand Theatre.

" It's a Boy " is a merry affair, in ich friend Henson finds himself xed up in numerous riotous incidents, the thorough enjoyment of the on- ker.

One of the great comedy hits in this oduction, we are informed, is Leslie enson in female disguise. In high els, silk stockings, false eyelashes d a wig he endeavours to pass him- lf off as a famous woman novelist. e is a sight for tired eyes and some re for the blues. The scene where he eets the real author and chats to her out the writing of her own books is mply teeming with laughs.

There is a cast of splendid artistes ith Leslie Henson in this picture— eather Thatcher, Alfred Drayton, dward Everett Horton, Alfred urdon, Robertson Hare, and Joyce irby. Tim Whelan directed and he as, we are assured, made a splendid b of this jolly farce.

" It's a Boy " is released on October , a day on which it is predicted the ox-office will be kept busily occupied.

"I LIVED WITH YOU"

IVOR NOVELLO IN HIS STAGE SUCCESS

Release Date Oct. 30

AN exceptionally fine cast has been assembled in support of Ivor Novello in this Twickenham Film Studios' Production which Julius Hagen is sponsoring. " I Lived With You " is an adaptation from Ivor Novello's pronounced stage success, and the author plays the leading part.

Ursula Jeans was persuaded to return from America to play her original stage rôle opposite Ivor Novello. Altogether eleven members of the stage cast take part in the film version, in which rôles are sustained by Minnie Rayner, Ida Lupino, Devinah Craig, Eliot Makeham, Jack Hawkins and Douglas Beaumont, while the famous Marie Rambert dancers also take part.

A Prince in Suburbia.

IVOR NOVELLO

Imagine what is likely to happen when a charming young Russian Prince, whose way of living and philosophy of life are completely unmoral according to the usual standards, comes to live with a humble English family. This is the intriguing opening situation of Ivor Novello's comedy, in which he stars as the handsome Prince Felix Lenieff. How each member of the family comes under the spell of the attractive foreigner, until the entire house is completely disorganised, forms the basis of this delightful story, in which brilliant comedy alternates with charming sentiment.

Ivor Novello has never been seen to better advantage. His performance is particularly interesting in contrast with his last screen appearance in the dramatic rôle of the suspected murderer in " The Lodger," and is a fine example of his versatility.

Maurice Elvey has directed and the production is by Julius Hagen.

(Continued from col. 3.)

Victor Saville is directing this real life drama, and, knowing his genius for presenting us with films that matter, we feel confident that " I Was a Spy " will rank as one of the year's best pictures.

Herbert Marshall in I WAS A SPY

"I WAS A SPY"

WAR THEME DRAMA AS SUPER-SENSATION

Release Date Nov. 20

" ROME Express " was a sensation, and " I Was a Spy," also a Gaumont-British picture, will prove, W. and F. claim, a " super-sensation."

Read some of the head-line names included in the amazing cast for this picture—Madeleine Carroll, Herbert Marshall, Conrad Veidt, Gerald du Maurier, Edmund Gwenn, Nigel Bruce.

Martha McKenna is the author of the story—her own dangerous experiences as a spy during the Great War.

Real Life Thrills.

The film, W. and F. state, is vivid and startling, telling as it does Martha McKenna's heroism in acting as a nurse to the German wounded and obtaining valuable information for the Allies.

Her story received great publicity just recently when the *Sunday Dispatch* ran it in serial form. It made dramatic and exciting reading.

The hospital in the film is an exact replica of the one in which Martha McKenna served in Roulers, and great care has been taken as to correct detail.

A scene that will stand out in its stark realism is the trial of Martha, and the room in which the actual court-martial took place is, we are told, faithfully reproduced.

Conrad Veidt is a forceful Kommandant, Herbert Marshall a hospital orderly, secretly in league with Martha, and Edmund Gwenn, the sympathetic Burgomaster of Roulers. Madeleine Carroll has the important rôle of Martha, a rôle that gives her magnificent acting opportunities.

(Continued in previous column.)

"NEVER COME BACK"

TOM WALLS AS GENTLEMAN CROOK

Release Date Nov. 6

TWO of Tom Walls' early screen appearances were in plays by Frederick Lonsdale, " On Approval " and " Canaries Sometimes Sing." It is therefore interesting that he should have directed " Never Come Back," another Frederick Lonsdale play. Anne Grey is his leading lady, thus continuing a screen partnership that began in " Leap Year " and was continued with even greater success in " The Blarney Stone."

Without doubt Tom Walls is one of the safe " draws " on the screen, and Anne Grey is steadily increasing her popularity. She has appeared in many films, those released under the W. and F. banner, in addition to the two already mentioned, being " The Calendar " and " Murder at Covent Garden." Miss Grey also played a leading part in " The Faithful Heart."

A Strong Support.

The particularly strong cast in this picture includes Hartley Power, a well-known American character actor; Carol Goodner, who appeared in " There Goes the Bride "; Leslie Perrins, who played in " White Face " and has a part in " Early to Bed "; Eva Moore, a popular stage star who has played scores of leading parts; Margaret Moffat and Veronica Rose; Allan Aynesworth, who has had a distinguished stage career; Peter Gawthorne and Reginald Gardner.

" Never Come Back " is a society story, in which there is the polished suavity of a group of society people. Tom Walls is a gentleman crook who makes his living by clever burglaries on a large scale in high society. A jewel robbery is planned in the hunting country, and there are many fine hunting scenes in the picture, the action of which is rapid throughout. Amusing social intrigues and humorous situations are woven through in the witty and cynical manner with which Lonsdale has made us familiar.

Tom Walls directed the picture at the Gaumont-British Shepherd's Bush studios.

"EARLY TO BED"

ALL-STAR CAST MAKES MERRY

Release Date Nov. 27

A LOT of delightful nonsense goes to the making of " Early to Bed." A night-club waiter and a manicurist are very much concerned in the amusing episodes, and as the story was written for the screen it is kinematic in the fullest sense of the word.

A number of popular British artistes are in the cast, including Sonnie Hale, who made such a success of the charming and voluble crook in " Tell Me Tonight "; Edmund Gwenn, the excitable Mayor in the same picture, an actor whose appearance is welcomed in any production; Heather Angel (appearing by permission of British International Pictures, Ltd.); Donald Calthrop, with repeated successes to his credit in " The Ghost Train," " Rome Express " and " F.P.1 "; Athene Seyler, the Mayoress in " Tell Me Tonight." In addition, Fernand Graavey as the night-club waiter, playing opposite Heather Angel, the manicurist, and Leslie Perrins.

This capable cast has been given a comedy of nonsensical situations to portray, and they succeed in giving it a cleverly amusing interpretation.

FERNAND GRAAVEY

The story was written by Hans Szekely and Robert Liebmann, and the picture is an Erich Pommer production which has been directed by Ludwig Berger.

W. and F. suggest that there is infinite fun in the picture, which affords capital entertainment.

◆

"THE ONLY GIRL"

BRILLIANT MUSICAL ROMANCE

Release Date Dec. 4

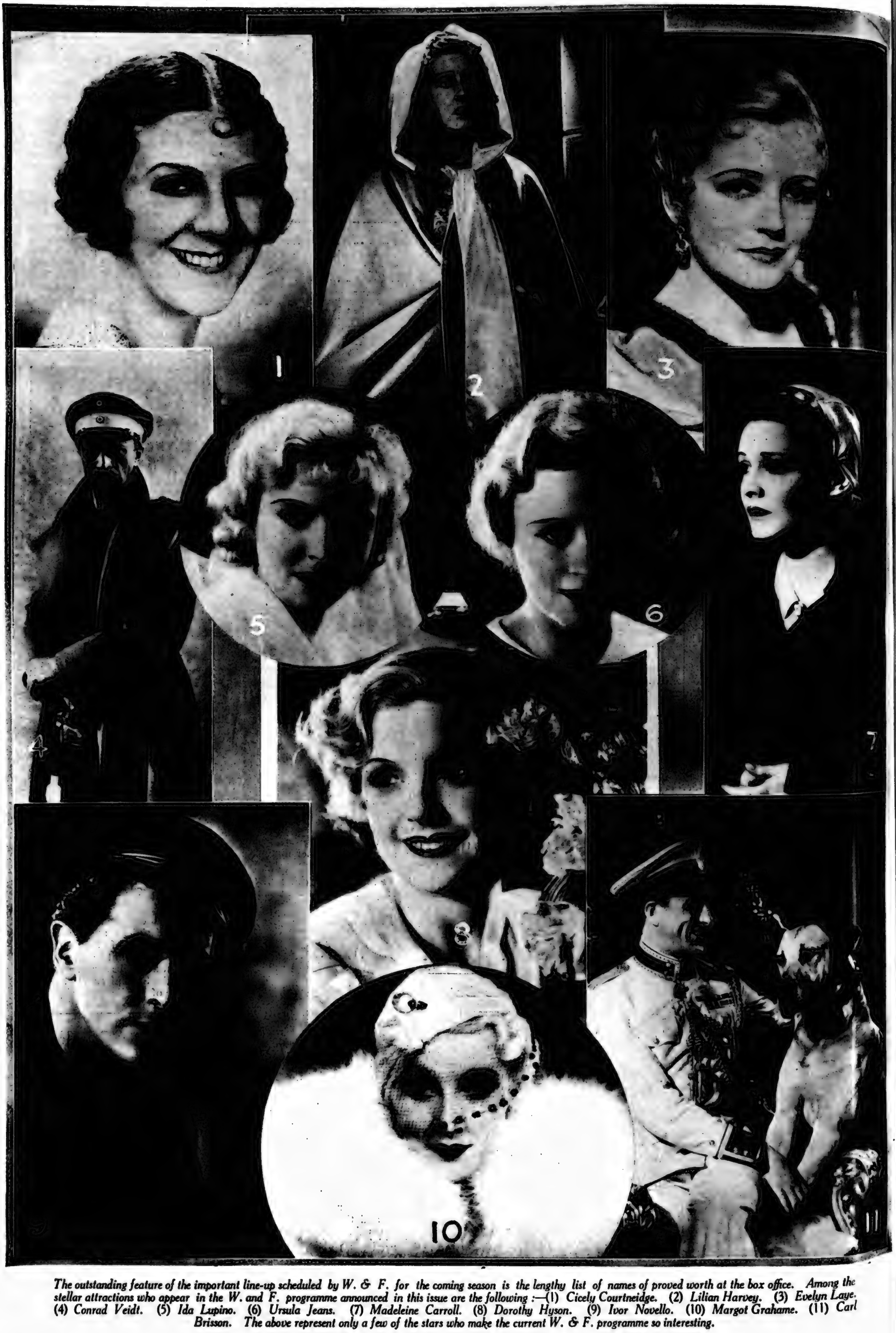
MERRY and completely tuneful describes the general run of " The Only Girl," one of the Anglo-German pictures made in conjunction with Ufa. The story is of a duke and a serving-maid in the days of the Empress Eugénie, whose brilliant Courts were a glittering feature of French society in the days of the Second Empire.

The voice of a singer intrigues a

(Continued on page 49)

Leslie Henson and Heather Thatcher in IT'S A BOY

Big Stars in W. & F. Releases



The outstanding feature of the important line-up scheduled by W. & F. for the coming season is the lengthy list of names of proved worth at the box office. Among the stellar attractions who appear in the W. and F. programme announced in this issue are the following :—(1) Cicely Courtneidge. (2) Lilian Harvey. (3) Evelyn Laye. (4) Conrad Veidt. (5) Ida Lupino. (6) Ursula Jeans. (7) Madeleine Carroll. (8) Dorothy Hyson. (9) Ivor Novello. (10) Margot Grahame. (11) Carl Brisson. The above represent only a few of the stars who make the current W. & F. programme so interesting.

LILIAN HARVEY

AS SERVING-MAID VOCALIST

Continued from page 47

e presumably on his death-bed, but he noble does not choose to die, he ins his health and then seeks the pice." His pursuit takes him to rt. The serving-maid of the Em-s holds the secret he seeks and s care not to reveal it. The gallant persistent duke is misled into gining that Eugénie is the vocalist, suggests a quiet little dinner. His ng leads to the truth and all ends t should do.

Vhimsical Maid.

ilian Harvey is Juliette, the maid, rles Boyer, the duke, and Mady istians, the Empress. The only girl o really matters is delightfully por-ved by Lilian Harvey, whose sweet someness is ideally suited to the msical character she so admirably trays.

Charles Boyer is a well-known nch actor who has acquired much e than a working knowledge of the glish language. He played in nch versions of the America-pro-ed "The Big House," "The Trial Mary Dugan," etc., and later in glish with Claudette Colbert and ve Brook in "The Man From Yes-lay." He is a likeable duke in The Only Girl," Mady Christians rmingly depicts the sprightly génie. Others in the cast include urice Evans, Ernest Thesiger,

Sonnie Hale in EARLY TO BED

untley Wright, Reginald Smith, Ruth aitland and O. B. Clarence.

"The Only Girl" is an Erich ommer production directed by Fried-ch Hollaender.

◆

THE WANDERING JEW'

VEIDT IN FAMOUS FILM ROLE

Release Date Dec. 11

THE Wandering Jew" as a stage play was invariably a great traction, made famous by the mas-rly presentation by Matheson Lang of e central figure of Matthias the ew. As a silent film "The Wander-g Jew" achieved marked success.

The story is an adaptation of the te E. Temple Thurston's world-amous dramatic masterpiece. The Vandering Jew is a legendary figure f many ages and many countries, and he story of the screen adaptation tells ow he was compelled to wander as a unishment for his insolence.

The choice of Conrad Veidt to play he title-rôle places an exacting haracter-study in the hands of an ctor whose stage and screen successes ssure sound interpretation. "The Vandering Jew" is a Twickenham Film Studios production. Maurice Elvey, who added to his reputation vith the silent version, will direct. ulius Hagen, who produces the pic-ure, has planned that it shall be a British picture of distinction, particu-ar attention being paid to scenes which are located out of the country.

TOM WALLS

RALPH LYNN

"A CUCKOO IN THE NEST"

ALDWYCH LAUGHTERMAKERS TOGETHER AGAIN

Release Date Dec. 25

"A CUCKOO in the Nest" was one of the most popular, therefore one of the best, of the Aldwych farces. It preceded "Thark" by about twelve months, and, in the opinion of many, closely approaches the farcical quality of that very successful W. and F. release.

Ben Travers is at his best in these farces, and, in view of the fact that Tom Walls and Ralph Lynn are again together in this laughter-provoker—directed by Tom Walls at the Gaumont-British Shepherd's Bush studios—a long roar of laughter may be expected.

At the moment the players to appear with Messrs. Walls and Lynn have not been selected. In the stage play Yvonne Arnaud was the leading lady, and, of course, Robertson Hare and Mary Brough were members of the cast.

Fun in the Open

The uproarious farce will be additionally attractive from the fact that much of the action is out-of-doors, and the making of the picture will take place in the early summer, when Devonshire—the locale, we believe, of the open-air scenes—will be at its loveliest.

The screen version of an Aldwych farce is always a safe business investment. "A Cuckoo in the Nest" has that qualification as a recommendation, and with such a combination as the "inimitable two" it will, without doubt, attract the public in capacity numbers.

"MY LUCKY STAR"

CRAZY MONTH STARS IN FILM RIOT

Release Date to be Announced

A FILM featuring those "Crazy Month" experts, Naughton and Gold, should certainly be guarantee for some hectic moments, and W. and F. are certain that "My Lucky Star," the Louis Blattner production, in which these two give us excerpts from their excellent repertoire of clowning, is 100 per cent. entertainment for the masses.

"My Lucky Star," which is excellent fun, also tells the charming little story of a pretty shop-girl, who, when she takes a film star's dress to her in the studio, is mistaken for an "extra," and receives the thrilling experience of a film test.

Stars in the Studio

The background of this film is certain to attract the picturegoer. for it shows a film in the making and the inside workings of a genuine film studio, but is, of course, no criterion as to how real studios make a picture!

Oscar Asche is a most impressive film president; Harry Tate, complete with famous moustache, an unusual, but thoroughly entertaining film producer; and Carol Coombe is delightful as the would-be film star.

An exceedingly clever performance is given by Florence Desmond, as a temperamental Continental film star, who insists that the whole studio shall be at her beck and call. Herman Darewski is correctly cast as the studio orchestra leader. The way he persists in humming his new tunes to an indifferent president and a bored producer is a delightful bit of satire. Harold Huth appears as the screen lover of the film actress in a scene that opens "My Lucky Star" in a novel manner.

Naughton and Gold, as a pair of very bad house-painters, are supremely ridiculous, and therefore thoroughly enjoyable.

The film was directed by Louis Blattner and John Harlow. Release date is to be announced later.

Naughton and Gold of 'Crazy-month' fame in MY LUCKY STAR

'PRINCE OF ARCADIA'

CARL BRISSON LEADS IN MUSICAL FILM

Release Date to be Announced

FROM the Walton Studios comes "Prince of Arcadia," a Fogwell-Nettlefold production starring Carl Brisson, who returns to the screen after a long absence, in which he has been enjoying such phenomenal success throughout the country with his joyous playing of Prince Danilo in "The Merry Widow," and his equally successful rôle in "Wonder Bar."

"Prince of Arcadia" is an adaptation of the famous Continental musical success by Walter Reisch. It is a Ruritanian romance of great beauty and charm, particularly suitable to the personality and talent of Carl Brisson.

Some haunting melodies, composed by Robert Stolz, are sung by Carl Brisson with fascinating effect.

The direction of "Prince of Arcadia" is in the capable hands of the famous Viennese producer, Hanns Swartz. His outstanding film successes include "Her Highness Commands," with Lilian Harvey, "Melody of Hearts," and the famous "Hungarian Rhapsody."

Beautiful Margot Grahame has the leading feminine rôle, and with the charming Carl Brisson as her hero, a really effective pair of screen sweethearts is assured.

Lovely Ida Lupino, the talented daughter of Stanley Lupino and Connie Emerald, has an important rôle in "Prince of Arcadia," and also Peter Gawthorne, whose rôle of Jack Hulbert's father in "Jack's the Boy" was a fine character study.

CARL BRISSON and MAGOT GRAHAME

◆

"MAN OF ARAN"

FLAHERTY'S GREAT BRITISH EPIC

Release Date to be Announced

ONE of the most remarkable films in W. and F.'s programme is "Man of Aran," a Gainsborough picture, directed by the famous Robert J. Flaherty, of "Nanook of the North" fame.

Flaherty commenced work last year on the Aran Islands, and the production is now practically complete.

"Man of Aran" presents in the inimitable Flaherty fashion a real-life drama of the Islanders' grim struggle to wrest the necessities of life from the rocky, barren wilderness in which they live, and the terrible risks they take in heavy Atlantic storms to augment their means of existence.

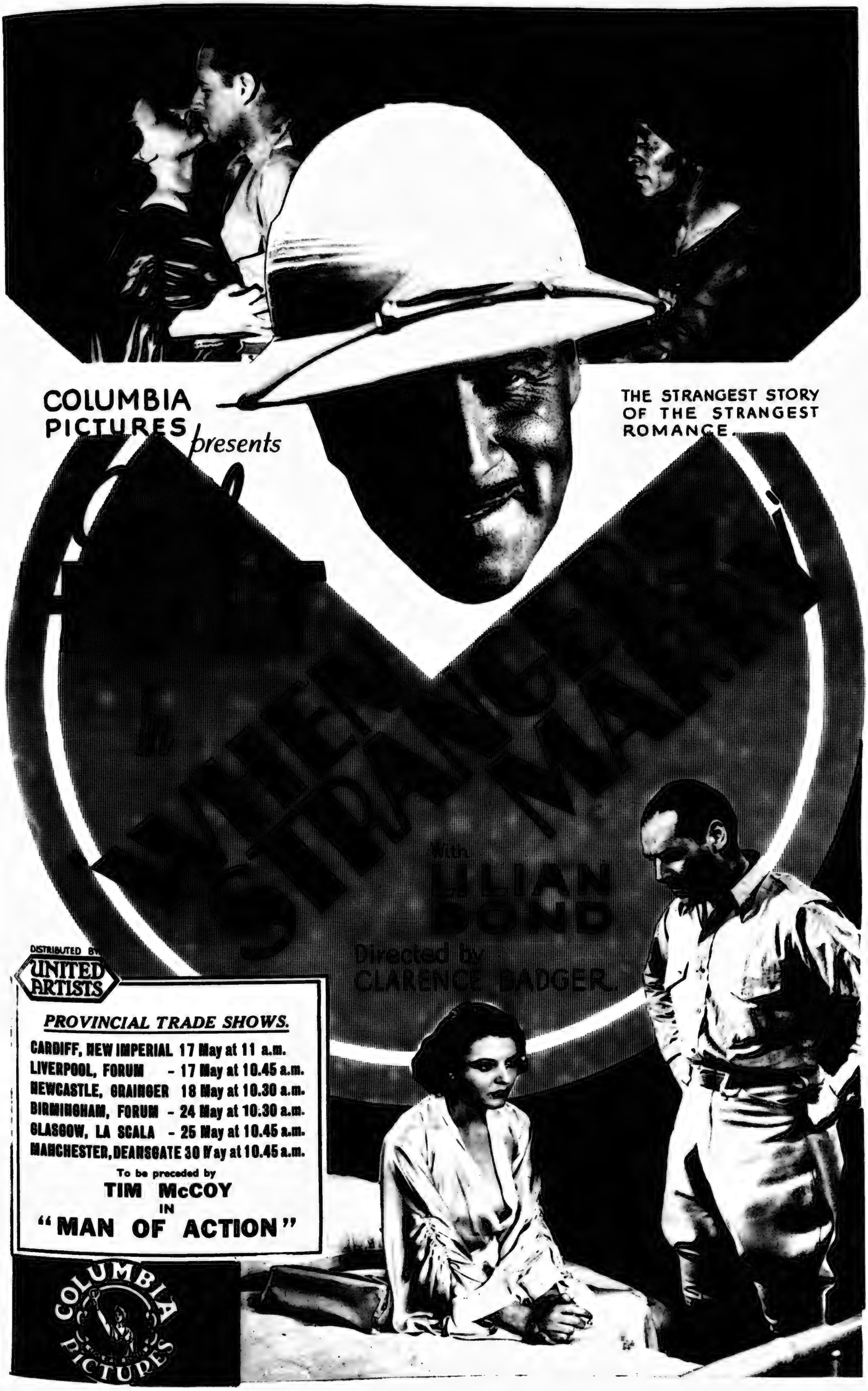
Three of the hardy Aran Islanders portray the principal rôles, and these splendid types prove exceedingly clever screen actors.

We believe that in "Man of Aran" there are some of the biggest screen surprises—thrills that will definitely provoke cinema-goers into a state of sheer excitement. The secret of these thrills will be disclosed later.

A picture directed by Flaherty is guarantee for something sensationally new.

“Hallelujah, I'm A Tramp”

An innovation in sound-film production is promised in HALLELUJAH, I'M A TRAMP, Al Jolson's latest vehicle. This picture is claimed to be the first ever done in rhythmic dialogue, or “photographic music,” which runs throughout the film and constantly moves with the story. Although Al Jolson dispenses with his familiar “black face” make-up in this offering, and plays a part totally different to anything he has done on screen or stage, his wonderful voice will be heard in four tuneful melodies which are already the rage in the States. Harry Langdon, Chester Conklin and Bert Roach are also in the cast.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LILIAN BOND
Directed by
CLARENCE BADGER.
DISTRIBUTED BY
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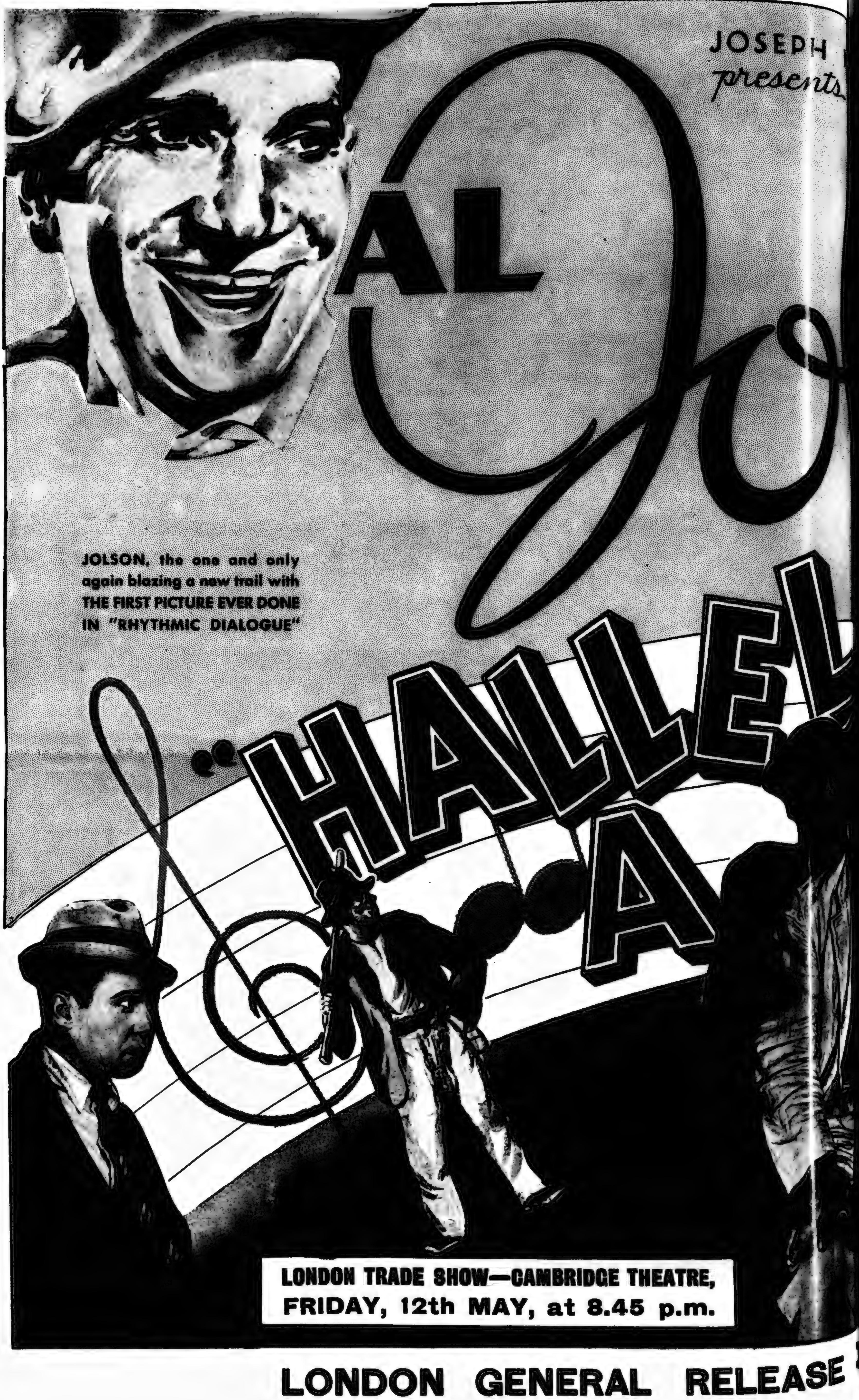
THE STRANGEST STORY OF THE STRANGEST ROMANCE.

PROVINCIAL TRADE SHOWS.

CARDIFF, NEW IMPERIAL 17 May at 11 a.m.
LIVERPOOL, FORUM - 17 May at 10.45 a.m.
NEWCASTLE, GRAINGER 18 May at 10.30 a.m.
BIRMINGHAM, FORUM - 24 May at 10.30 a.m.
GLASGOW, LA SCALA - 25 May at 10.45 a.m.
MANCHESTER, DEANSGATE 30 May at 10.45 a.m.

To be preceded by
TIM McCOY
IN
"MAN OF ACTION"

H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JOLSON, the one and only again blazing a new trail with THE FIRST PICTURE EVER DONE IN "RHYTHMIC DIALOGUE"

LONDON TRADE SHOW—CAMBRIDGE THEATRE,
FRIDAY, 12th MAY, at 8.45 p.m.

LONDON GENERAL RELEASE

SCHENCK

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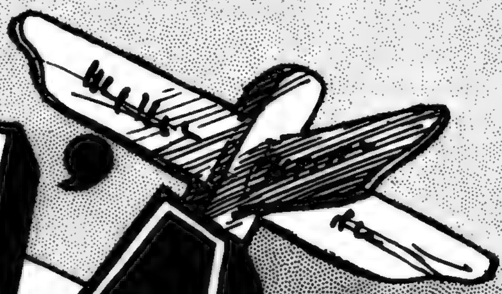
with MADGE EVANS FRANK MORGAN

HARRY LANGDON

A LEWIS MILESTONE PRODUCTION

UJAH I'M
TRAMP!"



PROVINCIAL TRADE SHOWS

LIVERPOOL	Forum	May 16th	10.45 a.m.
LEEDS	Scala	May 18th	10.45 a.m.
BIRMINGHAM	Forum	May 18th	10.30 a.m.
CARDIFF	New Imperial	May 23rd	2.45 p.m.
NEWCASTLE	Stoll's	May 24th	10.30 a.m.
MANCHESTER	Theatre Royal	May 26th	10.45 a.m.
GLASGOW	La Scala	May 26th	10.45 a.m.

To be preceded by Walt. Disney's Mickey Mouse Cartoon—"The Mad Doctor."

UNITED ARTISTS

TE : NOVEMBER 27TH, 1933.

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11 CABLE.
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13 Canopies.
14 Construction (Theatre).
15 Carbons.
16 Carpets.
17 Chairs, wicker.
18 Changeable signs.
19 Colour films.
20 Condensers.
21 Cut-outs.
22 Converters.

23 DECORATIONS.
24 Dimmers.
25 Disinfectants.
26 Display.
27 Dynamos.

28 ELECTRICAL Equipment.
29 Exploitation.

30 FILM CLEANERS.
31 Fire alarms.
32 Fire hose.
33 Fireproofing.
34 Floodlighting.
35 Footlights.
36 Fountains.
37 Furniture.

38 GENERATORS.

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43 Lamps, projector.
44 Lamps, H.I.
45 Legal.
46 Lenses.
47 Lighting installations.
48 Lobby display.
49 Lobby furniture.
50 Luminous signs.

51 MACHINES, Ticket.
52 Marble.
53 Mats, Leather.
54 Mats, Rubber.
55 Mirrors.
56 Motor Generators.
57 Reproduction Devices.
58 Music and Sound.
59 Music Publishers.
60 Music Stands.

61 NEEDLES, Gramophone.
62 Non-synchronous Sound Devices.

63 OIL Burners.
64 Oil Engines.
65 Orchestra Fittings.
66 Organs.
67 Organ Lifts.
68 Organ Chamber Heaters.
69 Ornamental Metal Work.

70 PAINT.
71 Perfumes.
72 Photo Frames.
73 Pianos.
74 Planning (Theatre).
75 Plastic Decorations.
76 Plumbing.
77 Portable Projectors.
78 Programmes.
79 Projector Lamps.
80 Projection Room Equipment.

81 RADIATORS.
82 Rails.
83 Records.
84 Recording.
85 Rectifiers.
86 Redecorating.
87 Reseating.
88 Rubber Flooring.

89 SAFES.
90 Safety Devices (Projector).
91 Scenery.
92 Screens.
93 Screen Dope.
94 Seating.
95 Seat Indicators.
96 Signs (State Kind).
97 Slides.
98 Speakers (Loud).
99 Stage Lighting Equipment.
100 Stair Treads.
101 Switches.

102 TALKIE Equipment.
103 Telephones.
104 Tickets.
105 Ticket Issuing Machines.
106 Tiles.
107 Transformers.

108 UNIFORMS.

109 VACUUM Cleaners.
110 Ventilating Systems.
111 Volume Controls.

112 WATER Coolers.

THE EDITOR, "THE KINEMATOGRAPH WEEKLY," 85, LONG ACRE, W.C.2.

I should like to receive reliable information concerning ____________________
(Indicate Subject by Number)

Theatre ____________________ Seating Capacity ____________

Remarks ____________________

It may be information apart from the above that you need, but whatever it is, if it's to do with the Trade—ask us.

"KING KONG" LUNCHEON

S. G. NEWMAN ON NEED FOR NOVELTY

A. Frutin's American Visit

ONE of the most representative attendances of Scottish exhibitors attended the Trade show of "King Kong" at the Picture House, Glasgow, on Tuesday.

Afterwards, in the Central Station Hotel, S. G. Newman, the managing director of Radio Pictures, with the able assistance of its Scottish representative, Joe Marks, entertained a very large and representative company of exhibitors.

James Welsh, president of the C.E.A., expressed the thanks of the company to Mr. Newman and his firm for their very excellent hospitality, and for the opportunity they had afforded them that morning of seeing a real super-picture.

Mr. Newman, in replying, said that it was a delight for him to return to Glasgow (where he had commenced his film activities away back in 1916) to greet old friends and to make new ones.

The film Trade to-day, he considered, was absolutely dependent on outstanding attractions. Novelty was the soul of entertainment, and in his opinion his company had shown to-day an attraction and entertainment which would do more at the box-office than any picture of the past ten years. Since coming to Glasgow he had heard a lot about their attitude towards film rentals, and he would like it clearly known that he wanted every Radio customer to make a profit out of it, and he would go so far as to say that if it turned out unsatisfactory, he would put it right. Both sides should, and could, make a profit on "King Kong." He had every confidence in the assistance of Mr. Marks, and was confident that both sides would have a profitable deal with the picture.

Mr. Marks also spoke, and thanked his numerous exhibitor friends for their support on that occasion.

Cinema Club Luncheon Programme

Members of the Cinema Club (Glasgow) are reminded of the monthly luncheon in Peacock's Georgie Restaurant on Friday, May 12, at 1 o'clock. President Bendon has arranged for the attendance of Mr. Denville, who will give some interesting reminiscences.

The cups and prizes won at Gleneagles last Friday will be presented, while the club are honouring Tommy Lorne for the valuable services rendered and the interest he has shown in the Club for years, by making him the first honorary member of the club.

Tickets are now on sale for the luncheon, from any member of the executive.

Lodge Anima Meets

A Regular Meeting of Lodge Anima (Glasgow) was held last Friday in the Masonic Halls, West Regent Street. In the absence of the Master, through illness, P.M. Bro. E. Levitus occupied the chair. The Second Degree was conferred by P.M. Bro. J. M. Kissell and Office Bearers.

Ronald Simpson, of the Eclipse, Port Glasgow, has taken over the management of the Theatre Royal, Coatbridge.

Alex Frutin Sails for the States

Alex Frutin, of the Frutin Circuit in Glasgow, sailed last Saturday, May 6, for America, where Alex hopes to combine business with pleasure.

Matinées for Golfers

During the week commencing May 8 Manager Battison, of Cranston's P.H., is running matinées especially for golfers. Starting at 10.45, the programme runs for about an hour, and consists of the P.D.C. series "How to Play Golf," and features Johnny Farrell.

Battlefield Plans Submitted

At last week's meeting of the Glasgow Dean of Guild Court, plans were submitted by the Battlefield Picture House Co., Ltd., 33, Bath Street, Glasgow, for the erection of a new kinema at Sinclair Drive, Battlefield. This is a further addition to the Hamilton Circuit referred to some weeks ago in the *Kine*.

Popular Matinées

Owing to the large number of applications received for the show last Saturday at the Regal, the Scottish Educational Cinema Society, who are responsible for matinées of special films for school children, had also to engage the Coliseum for the same morning.

The show was a great success, the films screened being "Rango," "Kamet Conquered," a Silly Symphony, and a Ufa short, "The Story of the Egg."

Jessie Matthews at Glasgow

Jessie Matthews and Sonnie Hale, who were fulfilling a theatrical engagement in Glasgow last week, paid a visit last Thursday evening after the show to the studio of the local Amateur Film Producing Society. They entertained the members with impressions of production in the Gaumont-British studios, and later Sonnie Hale directed a short film with Jessie Matthews as the heroine.

W.E. LATEST CONTRACTS

Western Electric have secured the contracts for the wiring of the Hippodrome, Ellesmere Port; Her Majesty's, Walsall; and the new Regent, now under construction at Great Yarmouth, which will be open in October and will have a seating capacity of 1,500.

The French distributors of Western Electric report the wiring of a further three theatres, Warner Bros. Preview Room, Paris; Cinema Des Vallees, Colombes, and Studio Caumartin, Paris.

LABOUR HOURS IN GLASGOW KINEMAS

E.T.U. Opposes Licences on Grounds That Projectionists are Overworked

ACTION SURPRISING IN VIEW OF CONCILIATION ARRANGEMENT

ALLEGATIONS that projectionists were forced to work excessive hours were made before the Glasgow magistrates at the annual licensing court last Wednesday. It was stated that in three kinemas specified the hours were from 66 to 72 hours per week.

Some members of the Bench were of the opinion that the renewal of the licences should be delayed, but the majority decided not to make any discrimination against the applicants.

The court granted renewal of the licences to 12 theatres and 87 kinemas.

T. Ormiston, who represented the Scottish branch of the C.E.A., stated that kinemas had voluntarily arranged to display a category board outside the theatres.

Bailie M'Candlish, the chairman of the court, said that the Electrical Trade Union objected to three specific licences because the projectionists were required to work for an excessive time in the operating boxes.

Working Hours Agreement

Mr. Ormiston replied that on May 4, 1931, an agreement had been reached with the E.T.U., of which most projectionists were members, which provided for 48 working hours per week, and for overtime at the rate of 1-48th of the weekly wages per hour worked. A Conciliation Board of six representatives from each side had been set up, and no complaint regarding hours had ever come before it. That a complaint should be presented to the court without being first submitted to the board surprised him.

Bailie W. Shaw asked if the board would take action to prevent projectionists from having to work 66 to 72 hours per week, and would the board take action if it was a case of working these hours continuously at three kinemas. Was it not against the public interest that men should be employed for such long hours?

Mr. Ormiston replied that conditions as stated might prejudice public interest. The board would take the matter into account if the Electrical Trade Union complained to them that excessive working hours, which were obviously not overtime hours, were being imposed.

Meal Intervals

Bailie S. Reid said that a clause in the agreement stated that any period of employment should not exceed five continuous hours.

Mr. Ormiston said that it allowed operators to have meals.

Bailie G. Cochrane wished to know if it would be reprehensible for the projectionist to have his meals in the box.

Mr. Ormiston replied that it would be bad for both projectionist and kinema.

Operation of Conditions

The secretary of the Clyde District Committee of the Electrical Trade Union, W. M. Bissell, suggested that a trade union agreement could not take the place of a regulation which was in the interest of public safety. The question of excessive working hours was being raised under the regulations provided by the Secretary of State for Scotland. Mr. Bissell said that there were two operators and one apprentice in each of the three kinemas mentioned. They started work at ten in the morning, continued till noon, restarted at 1.45, and continued without a break till the kinema closed, which was between 11 and 11.45 p.m. They worked from 66 to 72 hours per week. The magistrates could hardly fail to understand that the faculties of employees must be dulled by working nine to ten hours each day. The average size of an operating room was 20 ft. long by 12 ft. broad by 12 ft. high, and with the best ventilating apparatus fumes got into the box. Also, loudspeakers were installed in the box, and he asked the magistrates to consider the effect on any person of being close to a loudspeaker for nine or ten hours at a time for six days a week. It was calculated to produce mental disorder, and a man in such a state could not be an operator.

Meals should be taken in a room away from the box and not in the box itself. Also, a man should be free from anxiety about the capabilities of the staff to carry on without him while he was at his meals.

The matter was discussed for some time by the magistrates, and Bailie S. Reid moved delay in regard to the three licences referred to in the complaint. Bailie Shaw seconded.

Bailie M'Murdo moved that the licences be granted, and this was carried by five votes to three.

The question will be referred to the Conciliation Board.

FILM CONTROL

Urge for Local Powers

A paper read by Mrs. William Fyfe to the Summer School of Social Study of the Scottish Christian Social Union, which is being held at Dunblane Hydropathic during the week, urged that the licensing authorities in Scotland should be granted greater powers of control over films.

Referring to the Cinematograph Act of 1909, Mrs. Fyfe said that it dealt with only one of the duties of a licensing authority—the necessary precautions for the safety of the audience. Such matters as the character of the film, suitability for children, and the need for censorship, were not raised at the time of the Act; but these questions now demanded the attention of everyone interested in the well-being of the community. Although for at least ten years the Scottish Office had been asked to take action, licensing authorities in Scotland still had no power to make any regulation other than the safety regulations laid down in the Act of 1909.

Scenes from HELL BELOW, the epic of the submarine force, featuring Robert Montgomery and Walter Huston with Madge Evans, which M-G-M is Trade showing on Wednesday.

S. G. Newman, managing director of Radio Pictures, who attended the KING KONG Trade show and luncheon at Glasgow

SCOTLAND'S BIG GOLF WEEK

GLENEAGLES RESULTS AND KING TROPHY DRAW

LAST Friday, May 5, members of the Cinema Club, Glasgow, held their annual golf outing at Gleneagles. The weather was ideal for golfing, and the largest party for a number of years travelled in a special saloon to Gleneagles.

Although the golf was not brilliant, some very good scores were returned. Jimmy Wallace, with 69 net, took the honours of the day.

For the first time in the history of the competition, there was a lady competitor (Miss McLean), and it was pleasing to note that she figured in the prize list.

E. Dobbing, with the able assistance of W. Carlas, made all arrangements, and everything combined to make Gleneagles 1933 one of the best outings the club has ever had.

The prize-winners were as follows:—The Bendon Cup for the Lowest Net Score: Jas. Wallace.

The Square Cup, 3rd Class: W. Shaw. Winners of 1st Class: E. Dobbing, R. W. McGillivray, W. Bendon (equal). Second class: Jas. Wallace and W. Carruthers. Third Class: W. Shaw, Miss McLean and Mr. A. Langlands (equal).

The King Trophy

The draw for the first round of the King Trophy open to members of the Cinema Club, Glasgow, is as follows:—

J. Thompson (6) *v.* Geo. Lee (2); W. Kempsell (18) *v.* J. Syme (7); E. Dobbing (6) *v.* C. Beveridge (15); L. Freeman (15) *v.* A. G. Matthews (11); J. Marks (14) *v.* J. Reed (15); A. S. Langlands (18) *v.* H. Coxall (12); W. Bendon (6) *v.* S. Gratten (12); J. Wallace (10) *v.* S. Bendon (13); C. Lovat (10) *v.* W. Carruthers (10); R. Bennelt (10) *v.* W. H. Copeland (10); J. Boyd (18) *v.* J. Colville (11); A. E. Pickard (10) *v.* J. Moyes (13); J. McPhie (11) *v.* A. B. King (Scr.); W. Shaw (18) *v.* T. Battison (18); A. Gibson (16) *v.* R. McGillivray (6); K. Thorne (18) *v.* A. Pickard (16).

This first round must be completed and results sent to E. Dobbing, Convenor of the Sports Committee, not later than June 3.

Glasgow v. Edinburgh

The annual match between Glasgow and West of Scotland Cinema Trade and the Edinburgh Section, for the Sydney Friedman Trophy, will take place on Sunday, May 28, over the Dalmahoy Golf Course, Edinburgh. Mr. Dobbing is looking after the arrangements for the Glasgow team, and Mr. McLaughlin is responsible for the Edinburgh team.

G.-B. Inter-City Golf

On Sunday of last week a golf match between teams representing the G.B.-P.C.T. Company in Glasgow and Edinburgh was played at Dalmahoy, Edinburgh. Teams were ten a side, and the result was an equal division of the honours with each side scoring five wins. The morning was wet and disappointing, but it cleared up in the afternoon, when the match was played. Results:—

EDINBURGH SUPER SIX.		GLASGOW SUPER SIX.	
J. Jagger, Rutland	1	J. Brown, Savoy	0
T. M'Kinlay, Rutland	0	Ritson Bennell	1
J. S. Dunbar	0	T. H. Craig, New Cinemarama	1
D. Ross, Regent	1	C. Ross, Picture House	0
A. Connell, New Victoria	1	J. Swanston, Tivoli	0
G. Pain, Rutland	1	M. Barnett, Cinemarama	0
R. Philip, Regent	0	A. D. Powell, Tivoli	1
J. Thomson, New Picture House	1	A. Stewart, Picture House	0
P. Scott, New Victoria	0	T. Liddell, Tivoli	1
R. Sanderson, Rutland	0	D. Naismith, Tivoli	1
	5		5

AGAINST HIGH RENTALS

A meeting of the Aberdeen C.E.A. Branch was held last week, to consider the question of exorbitant rentals. A. D. Hay presided.

After a full discussion, it was decided to support the other Scottish branches in whatever action may be considered necessary to have the rentals of first-showing films reduced to a maximum of 45 per cent.

"THE TRAGEDY OF EVEREST"

Scenes from THE TRAGEDY OF EVEREST, the epic film of the last attempt to conquer the world's highest peak. Man's great struggle against terrific natural forces on the roof of the world has been admirably dramatised by Capt. Noel, F.R.G.S., who accompanied the ill-fated expedition on which Mallory and Irvine met their death. THE TRAGEDY OF EVEREST opens a run at the Rialto on Monday : It is distributed by Wardour.

"TRICK FOR TRICK"

A forthcoming offering from the current Fox programme is TRICK FOR TRICK, arrangements for the early Trade show of which are now in hand. This eerie and intriguing comedy drama has an admirable cast of players in which Ralph Morgan, Sally Blane and Victor Jory are featured.

New "Jekyll and Hyde" Trouble in Ireland

PORTRUSH CENSORS CHARGED WITH NEGLECT OF DUTY

Warning to Kinema

THERE were some lively exchanges at the meeting of Portrush Council over the screening of "Dr. Jekyll and Mr. Hyde" at the Picture House, Portrush, in which the chairman, W. R. Knox, [illegible]M., and G. E. B. Pepper, who form the Council's film censorship committee, were taken to task for having allowed children to see the film.

The critics stated that although they had no objection to the film for adults, children had been admitted despite the ban on their admission having been notified by the censors, who should have seen that the Picture House carried out their instructions.

R. T. Dunseath, a member of the Council and also a director of the Picture House Co., declared that the company had carried out the instructions given it by the censors. They had done their duty by posting notices and advertising that children should not be brought. What could they do if a few parents insisted upon bringing their children? They could only warn parents not to bring children, and that was all.

Mr. Pepper maintained that the censors had done their duty in asking for the notices to be posted, and they had been posted.

In view of the charges of neglect of duty, he and Mr. Knox would resign and the other councillors could carry on as censors.

Mr. Knox said that he had not seen any children at the performances, but had been told that a few had gained admission. They had no jurisdiction as far as standing at the doors to see who went in. If they thought that he and Mr. Pepper were going to keep watch, he was hanged if he was going to be a doorkeeper to anybody.

The attackers withdrew their charges of lack of duty against the censors, and expressed their confidence in them. It was decided, however, to warn the Picture House Co. that in future when a film was for adults only children must not be admitted or the licence of the house would be cancelled.

Enlightening the Ladies

In addressing the Alpha Club, Mrs. Forbes Robertson Hale disdained to employ the fierce diatribes which are the usual features of addresses on films to public bodies. The new "show" business—the kinema—was, in her opinion, the most important show the world had ever seen. She foresaw for the kinema a great future. She saw no reason why a new art should not be created through this very elaborate mechanism, quite different from the art of the theatre as we now knew it. Hollywood had almost perfected the mechanical side of the technique, but the actual producers were not sufficiently artists to create something new and true. Germany, France and Russia had been the scene of striking work.

"The kinema is tremendously powerful and very dangerous," she said, "because the standards of the majority of our children are to-day being formed by the kinema more than by any other one agency. I don't say the kinema is stronger than the Church, home, and school together, but I suggest it is stronger than any one of these agencies alone." If we did not have the right type of kinema our children's minds were going to be standardised on undesirable lines.

Still with Resolutions

At a meeting of the Portadown District Synod of the Methodist Church in Ireland, a resolution was carried urging that until the Government of Northern Ireland established a State Censorship of films, that town committees should be appointed by the local authorities with full power to censor films.

In Brief

The Hippodrome, Belfast, which is managed by George Dohler, has again gained second place and an award of six guineas in the attendance competition for the A.B.C. area to which the house is attached.

Ernie Mathieson has resigned as Northern Ireland representative for Fox, and is succeeded by J. Hinchcliffe.

Censor Criticised

Critics of the Free State Censor demand that he should take a stronger line than he does at present, for they declare that it would be better if some films were rejected altogether, as what is left of them does more harm than the films in their entirety would have done. The censor is accused of, whilst having cut out words, leaving the vision of suggestion in the picture. There is no pleasing some people, no matter how films are censored.

An Apology

An apology was quickly tendered to the Savoy, Dublin, and the renters of the film, "Two Against the World," by one of the Dublin evening papers for having stated in its review that the film had been cut by the censor. The paper regretted causing any annoyance and inconvenience, and stated that the film in question had been passed by the Free State Appeal Board of Censors without being cut or altered.

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A WEST END STUDIO

ALBANY OFFER PRODUCERS LATEST FACILITIES

The Albany Studios, 75, Albany Street, N.W.1, are reopened after having been overhauled, and are available for producers who can have all the latest facilities of an up-to-date studio in the West End of London, on very reasonable terms.

Visatone sound has been installed, and an entirely new and competent staff of sound recordists, electricians and technicians have been engaged.

The studio has been rewired throughout, and the latest lighting equipment has been added to meet the needs of any production.

Terms for post recording can be arranged by the reel or the day. The company have certainly provided a studio which will be appreciated, both for its up-to-date equipment and its proximity to Wardour Street.

The studio has an immense library of negative stock shots of every description, also orchestral and vocal services can be supplied at reasonable rates.

◆

WOMEN FILM CENSORS

LADY STEEL-MAITLAND'S APPEAL

Films, more than the theatre and quite as much broadcasting, have a very great effect on all who see them, said Lady Steel-Maitland, the treasurer of the National Council of Women, at the annual meeting of the Harrogate branch.

Urging members to study the question of the kinema, she said not only children, but young adults were deeply influenced by what they saw. As many films were "unsuitable," it was important to bring public opinion to bear upon exhibitors and licensing authorities.

EX-LORD MAYOR'S NEW INTEREST

Stating that he was in no way opposed to the kinema Trade, in which he himself had investments, Ald. J. C. Cross, an ex-Lord Mayor of Liverpool, at a midnight supper given by Harry Buxton and the directors of the Pavilion Theatre at Liverpool, on Friday, said he believed the people want live flesh and blood on the stage and "not canned stuff." His son is J. Cross, who is manager of Grosvenor P.T., Liverpool.

George Gee, Betty Astell and Davy Burnaby are featured in CLEANING UP, the P.D.C. Production, Trade shown last week

A scene from KING KONG, the Radio super, which continues to play to packed houses at the Coliseum, St. Martin's Lane, W.

BAN ON THROWAWAYS

LIVERPOOL'S PROPOSED NEW BYE-LAW

House Delivery Permitted

LIVERPOOL exhibitors will have to exercise extra care if the Corporation adopts the anti-litter draft by-laws, which members of the City Council received a few days ago.

It is provided that no person shall in any street or public place importune or obstruct any passenger by the distribution or giving away of any handbill or pamphlet advertising any trade or business, or the sale of any goods, wares or merchandise, or any lecture, entertainment, or performance, or any other matter.

That is comprehensive enough to put a check on the indiscriminate distribution of handbills in public streets, as is commonly done by exhibitors when they are showing any special feature. There is just a grain of comfort in the following proposed regulation:—

"This bye-law shall not apply to the delivery by any person of any such handbill or pamphlet to any house, office or place of business." The maximum penalty for the infringement of the new bye-law is £5.

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WARNING TO PATRONS

NOT WANTED IF NERVOUS

Although there is no ban on the admission of children to Liverpool kinemas, provided they are accompanied by parents or guardians, the Scala, Lime Street, Liverpool, last week announced that in connection with "White Zombie" (U.A.), children under 16 years of age would not be admitted under any circumstances.

A warning was issued to potential visitors that if they were "the least bit inclined to be nervy or hysterical" they should stay away.

Quite a good touch of showmanship. It shows an understanding of the perverse psychology, which manifests itself in making people want to do things they are warned not to do, and *vice versa*.

The Futurist, the next-door theatre, like the Scala, has also introduced double-feature programmes.

◆

NEW FILM SOCIETY

CROYDON BRANCH FORMED

A public meeting, under the chairmanship of R. H. Muxlow, was held at the Picture House, North End, Croydon, on Sunday, April 30, to discuss the formation of a Film Society. Ernest Betts, film correspondent of the *Sunday Express*, and Fairfax Jones, secretary of the Southampton Film Association, supported the proposal, the latter providing some useful hints on the formation of such a society by recounting the experiences of his own association.

The purpose of the society will be to present unusual and artistic films not shown in the ordinary kinema. Considerable support appeared to be forthcoming, and it was announced that the first performance will probably be held during the summer, and that eight performances will be given during the winter months.

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HASTINGS ASSESSMENT

TWO HALLS APPEAL

At a meeting of the Hastings Assessment Committee, held on Wednesday, May 3, two kinema managers appealed for reductions in their assessments.

On behalf of the Regal, St. Leonards, it was stated that that kinema contained 1,592 seats; the prices had been changed, thus lowering the value of the receipts, and in lieu of the figure of £1,200 a reduction to £800 was solicited. It was further stated that the district was greatly over-seated, the accommodation for the public being a seat for every 11.7 persons living in the borough. With regard to the Gaiety, seating 1,093, the assessment of £1,000 was solicited to be reduced to £820, with a net value of £680.

NEWS FROM ALL QUARTERS

Morden's First Sunday Show—Films in Wakefield Schools

On Sunday the Morden Kinema, Surrey, gave its first Sunday performance under the new Act. For the occasion, a symphony orchestral concert preceded the film programme.

At a football match between the Davis Theatre, Croydon, staff and Jack Payne's Band—the former winning by three goals to two—over £40 was collected for the Mitcham Explosion Distress Fund.

The recent Sunday kinema poll at Barking cost £160.

A non-stop variety show in aid of the Fund of the City Unemployed was staged at the Gaumont Palace, Exeter, by kind permission of Albany Ward Kinemas, Ltd. L. W. Jesseman, manager, and Douglas Walker, the organist, assisted in making the show a great success.

The Regal Cinema, Morriston, Swansea, Poor Children Summer Outing Fund benefitted to the extent of £42 5s. 8d. by a special performance given at the Regal. Thanks have been expressed to the kinema proprietors and management and staff for their assistance.

Wolverhampton Watch Committee has granted a kinema licence to Harry Warburton in respect of the New Theatre Royal.

Llanelly Social Service Committee has decided to obtain films for showing locally of the social service work done in various parts of the country.

Dressing-rooms are to be provided at the Picturedrome, Chapel Road, by C. A. Seebold.

The Joint Advisory Committee of the Wakefield Corporation recommends the Education Committee to provide facilities for the introduction of films into the schools as and when possible.

A new B.T.P. equipment has been installed in the Ashton Empire Hippodrome and was used for the first time last week. It will be used until July 15, when the kinema will close down for three months for alterations.

The magistrates have finally agreed to allow "Scarface" to be shown to adults only at the Adelphi, Bridlington, E. Yorks.

A party of "Glooper" children were entertained to a performance of "Jungle Hell" at the Manor Picture House, Sheffield.

◆

NUNS SEE FIRST FILM

"VOICE OF THE VATICAN" AT BRIGHTON

Nuns from all over Sussex attended a private showing of "The Voice of the Vatican" at the Princes, Brighton, on Saturday morning. Many of the nuns, who had never before seen or heard a talking picture, were much impressed with the exhibition, which also included news and interest films

The special showing was arranged by Harold B. Millar, proprietor of the Princes, who has secured "The Voice of the Vatican" exclusively in Brighton. Mr. Millar has written to all the Roman Catholic organisations in the area, and announcements of the showing of the film have been made at churches and other religious institutions.

TWO NEW W.E. CONTRACTS

Western Electric's type 3-A. sound equipment is now to be installed in the Regal, Irvine, and the Regal, Oswestry.

The Regal, Irvine, represents W.E.'s 337th replacement in the British Isles.

MATHESON LANG FOR GAUMONT

Famous Actor-Manager Signed for "Channel Crossing"

JACK BUCHANAN STARTS "THAT'S A GOOD GIRL"

Lily Morris for Beaconsfield—Welwyn Reopens

By P. L. MANNOCK

GAUMONT have signed Matheson Lang to play the leading male rôle—that of a financier—in "Channel Crossing," now begun under Milton Rosmer's direction. Extensive footage has been shot on board the Southern Railway's steamer, *Canterbury.*

MONTY BANKS STARTS

Stanley Lupino's Antics

I snatched an hour at B.I.P. on Monday, being driven to Elstree by Arthur Dent.

Monty Banks was on his first day's shooting of "You Made Me Love You," and Stanley Lupino had a great comedy scene with John Loder and a photograph of Thelma Todd—the blonde original being busy on make-up tests.

James Carew was on the set, as a heavy father. Charles Mortimer and Gerald Rawlinson are additions to the cast.

BENTLEY AT WORK

"The Love Nest" Ending

On the adjacent floor Thomas Bentley was controlling Gene Gerrard and Amy Veness.

A very modernist drawing-room was the scene of one quick-fire dialogue between these players. "The Love Nest" is approaching its final stages. Walter Harvey is at the camera and Richard Beville is assistant director.

MRS. LESLIE FULLER

"The Pride of the Force"

The concluding scenes have been filmed this week for "The Pride of the Force," the Leslie Fuller picture, and depict a police raid on a circus. Great credit in this picture is due to Leslie Fuller not only for his great bravery in going into a lion's cage at considerable risk, and mastering the art of all-in wrestling, but also for his acting performance in a dual rôle. The final sequences show Fuller as a member of the Force overpowering a master crook and, by means of a half-nelson, landing him at his inspector's feet.

Charming Mrs. Leslie Fuller, who married the popular comedian last year, has a leading rôle in this comedy, which was photographed by Claude Friese-Greene.

"THE MUMMERS"

Lacy Comedy Finished

The ingenuity of Lupino Lane as a director, coupled with the resourcefulness of the comedy star, George Lacy, whose first film performance is the leading rôle in "The Mummers," now completed at Elstree, has ensured the success of this new comedy. Lacy won fame in a night for his performance in Daly's pantomime last season, and he has an opportunity in this picture of giving one of his famous female impersonations.

BERNARD VORHAUS

"Crime on the Hill"

B.I.P. have signed Bernard Vorhaus, the young American who lately made "Money for Speed," to direct "Crime on the Hill," the crime thriller by Jack de Leon and Jack Celestin, which has just been withdrawn after a fortnight's run at the Shaftesbury Theatre.

"PURSE STRINGS"

Henry Edwards Goes Floral

On the B. and D. floor Henry Edwards had a beauteous garden, wonderfully suggested for "Purse Strings."

Gyles Isham, the clever young Oxford actor, who plays the lead, had a scene with a postman and a newsboy at the gate.

Shoplifting comes into this story (the last of the Paramount contract series) on which Henry Harris is cameraman. Allan Jeayes, Joan Henley and G. H. Mulcaster are in the cast, the star of which is Dorothy Bouchier.

BRISSON BUSY

"Prince of Arcadia"

A music-room of the Prince's castle and the entrance hall of a large hotel are the sets to be used this week at the Walton studios. In the music-room sequences Carl Brisson has recorded the first of the musical numbers, which were specially written for the film by Robert Stolz.

The final member of the cast has now been selected to play the part of the queen, Annie Esmond having the rôle.

The hotel foyer set is one of the largest ever built at the Walton studios, and has a staircase about 40 ft. wide. A special camera crane is being built so that shots of the artistes going up the stairs can be taken.

Sorry to hear my old friend Bill Saunders, who has been acting as art director of the Nettlefold-Fogwell unit, has been compelled, under doctor's orders, to take a vacation owing to the effect of a recent operation. Reginald Fogwell has secured the services of Andrew Mazzei, who was responsible for the art work on "Happy Ending," "Rome Express," and many other successful pictures.

"MURDER PARTY"

Michael Powell to Direct

"Murder Party," to be directed by Michael Powell, is ready for the floor, and will go into production this week.

It is the story of a dinner party at the house of a newspaper magnate, at which the guests play the game of "Murder." The pretence turns into reality, and the magnate is shot.

Gene Gerrard and Camilla Horn in THE LOVE NEST (B.I.P.)

The cast includes Leslie Banks, Ernest Thesiger, Ian Hunter, Malcolm Keen, Jane Millican, Jane Baxter, and Muriel Aked.

WELWYN REOPENS

"Meet My Sister"

Clifford Mollison has the starring rôle in "Meet My Sister," Pathé's first feature production. Shooting began at Welwyn last week-end.

The story, which has an attractive English venue, deals with the matrimonial complications of Lord Victor Willoughby, a happy-go-lucky and impecunious sprig of nobility, who, affianced to a lovely American, discovers two other equally attractive young ladies are threatening his bachelorhood and his peace of mind.

Mollison is happily cast for the rôle of Lord Victor. Playing opposite is Constance Shotter. In the supporting cast are Fred Duprez, Enid Stamp-Taylor, Jimmy Godden (as Pogson, Lord Victor's butler), and Frances Dean.

Some elaborate sets are promised—one of them the elegant interior of an up-to-the minute perfumery salon—and some golf sequences that will delight the devotee of the "royal and ancient game."

Mrs. Leslie Fuller makes a screen debut in her husband's B.I.P. comedy, THE PRIDE OF THE FORCE

Tom Walls and Carol Goodner in NEVER COME BACK (Gaumont-British)

John Daumery is directing, Fred Watts supervising. Camera work is in the hands of Jack Parker and Gerald Gibbs, and art direction by Ian Campbell-Gray.

"I WAS A SPY"

Legionnaires as Germans

The work of a director is manifold. Even in the making of the most serious films there are moments that have their humour. The sight of Victor Saville, who is directing Gaumont's "I Was a Spy," encouraging a reluctant goat through a hole in a cellar wall relieved the tension of this Belgian war-time story. The British blockade has just taken on its first phase. The Germans are anxiously searching for food supplies, and every animal has to be registered. The family of Merthe, the spy, possesses a goat whose existence is a secret from the Germans. On the approach of the police the animal is hidden in a hole in the cellar. Hence the unusual and temporary rôle of the director as goatherd.

Next week the unit goes to Welwyn on exteriors.

There the Gaumont British-Legion of ex-servicemen, as they have now come to be known since their work in "Orders is Orders," will change khaki for field grey and submit to an aerial bombardment by Allied bombers. There also will be filmed the scenes in the market place of Roulers.

TOM WALLS' YACHT

"Never Come Back"

"Any more for the Skylark!" is the latest gag on the "Never Come Back" set. A very perfect replica of the boat deck of a luxurious private yacht has been constructed and the atmosphere is redolent of sailors, officers and gay folk in yachting costume.

Tom Walls—who is also directing—in the rôle of a polished crook, has persuaded his American partner in crime to invite a group of Riviera aristocrats on to a yacht. The idea behind the invitation is that it will secure a chance to visit the hunting-lodge of a rich American woman on whose safe they have designs.

JACK BUCHANAN

Starts at B.I.P.

Herbert Wilcox has finished work on the modern scenes of "Bitter Sweet," which brought shooting on this subject to a close.

The modern lovers are played by Pat Paterson and Hugh Williams. The cast, headed by Anna Neagle and Fernand Graavey, includes Ivy St. Helier, Miles Mander, Esme Percy, Clifford Heatherley, Stuart Robertson, Kay Hammond, Gibb McLaughlin, Miles Malleson and Alan Napier.

The modern sequence has been made on the same generous scale as the scenes laid in London in 1875 and Vienna in 1885, and Lew Stone and his Band and the Buddy Bradley Girls appear in it.

Production began yesterday on Jack Buchanan's new picture, "That's a Good Girl," adapted from his famous stage success.

Elsie Randolph will play her original part, and other members of the original cast who will appear in the film are Vera Pearce, Kate Cutler, and William Kendall, Dorothy Hyson and Anthony Hollis.

Exteriors will be shot in the South of France.

"THIS WEEK OF GRACE"

Vivian Foster's Debut

The first week's shooting on the new Gracie Fields' picture, "This Week of Grace," which Maurice Elvey is directing for Radio Pictures at Ealing, culminated in the departure of Gracie and her family (Frank Pettingell, Minnie Raynor and Douglas Wakefield) from their humble home to the magnificent castle, of which Gracie has been put in control by an eccentric old Duchess.

Shooting this week is concerned with the castle interiors, and Gracie's first dinner party "among the nobs" and her meeting with Lord Swinford (Henry Kendall), whom she eventually marries, are among the sequences on which Elvey is concentrating.

Nina Boucicault (famous as the original Peter Pan) will play the part of the Duchess, and Vivian Foster, the irrepressible "Vicar of Mirth," is another interesting addition to the cast.

HANTS LOCATIONS

"Love's Old Sweet Song"

The above picture is progressing very satisfactorily, and over two-thirds of the film have been boxed at Cricklewood.

This week Manning Haynes is on exteriors in Hampshire, where a beautiful old village is the main location.

The full cast now includes John Stuart, Joan Wyndham, William Freshman, Julie Suedo, Ronald Ward, Harold Scott, Marie Wright, Moore Marriott, Barbara Everest and little Ivor Maxwell, aged 6.

FRED KERR DEAD

Delightful Veteran Passes

It is not too much to say that millions will mourn the death of the veteran actor, Fred Kerr, who passed away in a London nursing home last week, aged 75.

Only a few weeks ago I was watching him at work in "Summer Lightning" at Elstree. He collapsed during production, and his part had to be re-shot with Horace Hodges in the rôle opposite Ralph Lynn. His last completed film is "Lord of the Manor," in which Henry Edwards tells me he gives a delightful performance.

Fred Kerr had been nearly 60 years on the stage before Hollywood discovered him, at the age of 70, for talkies, and enabled him to earn a large salary in the past three years. Returning to England last year, he played in "The Man from Toronto" and "The Midshipmaid" for Gaumont-British, with whom he was on contract.

Constance Shotter and Jimmy Godden in MEET MY SISTER, now in production for Pathe, at Welwyn studios, by John Daumery

His portrayals of crusty old patricians were matchless, but in private he was a genial, lovable companion.

LILY MORRIS

For British Lion

Gordon Harker (by arrangement with Gaumont-British) and (in her screen debut) Lily Morris, the famous variety star, have been signed up by British Lion for the big musical production, "The Singing Kettle," to be made at the Beaconsfield studios.

Work will commence on this as soon as the present production, "I'll Stick to You," is completed.

"The Singing Kettle," written from an original story by Clifford Grey, will be directed by Albert de Courville.

With regret I have to chronicle the death of Alicia Ramsay (Mrs. Rudolph de Cordova), who wrote many scenarios of silent British pictures and "A Prince of Lovers" among other originals.

WINDSOR FILMS GET GOING

ARTHUR RISCOE AND NAUNTON WAYNE TEAMED

Zimmerman's Duo in International Locations

WINDSOR FILMS, LTD., the newest addition to British production companies, announce their first production plans—a new series of comedy pictures, to be made in London and in numerous European capitals. Work has already begun on them, co-starring two popular London comedians. The comedy team of Arthur Riscoe, of London's musical comedy stage, and Naunton Wayne, non-stop variety's peerless compère, clowning their way to favour in Paris, Budapest, Rome, Madrid, Vienna, and far-away Athens, against an international background that will introduce the music of each country's greatest opera, is the project of Louis Zimmerman, of Windsor Films, Ltd., who launch into active being with this ambitious venture.

Directors and Authors

Mr. Zimmerman's idea was born of zealous study of the problem of international film since the inception of talkies, and of a desire to achieve the production of films of world appeal. Famous writers, well-known players, and a world-famed director, are associated in the venture.

The Riscoe-Wayne contract is for a longer term and at a higher figure than any similar enterprise on record in this country.

Directing the series is Carmine Gallone, whose record of successes includes "City of Song" and "Un Soir de Rafle."

On the literary and lyrical side are K. R. G. Browne, Selwyn Jepson, Maurice Lane-Norcott, Bruce Sievier, Paul England and Jack Marks. The programme provides for at least twenty-four different stories, each one to be set in a different capital, and each one to introduce that country's most famous opera, and its most-noted stars of song.

In Europe's Capitals

As examples, "La Boheme" will be heard in Paris, "Helen of Troy" in Vienna, "Gypsy Baron" in Budapest, "The Barber of Seville" in Seville, "A Festival of Operas" in Venice, and "The Merry Wives of Windsor" in London, with the resources of each city's musical riches and settings on which to draw. Each film will be a separate entity, exploiting a different city and a new opera.

Windsor Films, Ltd., has as chairman V. H. Deuchar.

The company has further secured the association of Maté, the Hungarian camera expert, and Frank Richardson as production director.

Mr. Zimmerman is proceeding with arrangements for the distribution which will give the whole series of pictures simultaneous release in all capitals.

Windsor Films, Ltd., head offices are at Astoria House, 62, Shaftesbury Avenue, W.1.

"I'LL STICK TO YOU"

Leslie Hiscott's Progress

Although the unsettled weather rendered impossible the completion of some important exterior "shots," Leslie Hiscott is making excellent progress with "I'll Stick to You," the current British Lion production at Beaconsfield.

Sequences already taken include the palatial premises of a matrimonial agency, and the offices of the "Iron-Tite Glue Company."

Jay Laurier, as Adam Tipper, the glue manufacturer, has a fine comedy part, with his Yorkshire accent.

Also appearing in this production are Betty Astell, Louis Hayward, Ernest Sefton, Anne Esmond, and Hal Waters.

Manning Hayes, directing LOVE'S OLD SWEET SONG for Argyle Pictures

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AT TWICKENHAM

Suspension—and a New Film

Owing to a car smash in which Arthur Margetson was injured, shooting on "His Grace Gives Notice," which was being directed at Twickenham by George Cooper, has been temporarily suspended, and Redd Davis took the floor this week with a comedy by Laurence Meynell, entitled "The Umbrella."

The story concerns a girl who is handed, in mistake for her own, an umbrella, in the handle of which a valuable necklace is concealed, and the ensuing complications are said to provide hilarious entertainment. Kay Hammond, Harold French, S. Victor Stanley, Dick Francis, Barbara Everest and Kathleen Tremayne are principals. Ernest Palmer is cameraman on this production, which will be distributed by Radio.

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"ROYAL HUSBAND"

Beautiful Costumes

The new London Film Production, dealing with the private life of Henry VIII, will have some of the most lavish and beautiful costumes yet seen in any English stage or screen production. The costumes have been specially designed for the film by John Armstrong, the well-known artist. Mr. Armstrong, who has exhibited at many of London's salons, including the Leicester Galleries, has recently completed eight panels for the restaurant of the new Shell-Mex building. He has also designed the dresses and the decor for some of the most beautiful London stage productions, notably, "Riverside Nights," and other Nigel Playfair productions, "Façade," "Birth of Oberon," "Salome at the Gate," and "The Midnight Follies." Mr. Armstrong painted the scenery and designed the clothes for many of the brilliant Camargo ballets.

He has designed over 100 Tudor costumes for the new London Film Production. These were inspired by the paintings of Holbein, and, while being historically authentic, will yet be original in conception. The clothes worn by some of the principals, notably Charles Laughton, Elsa Lanchester, Binnie Barnes, Merle Oberon, and Robert Donat, will be extremely costly as, although most effective costumes may be made from the more cheap materials for the stage, any but the most expensive materials are immediately shown up by the camera. This is particularly true of furs. The lavish fur collars worn by the men, especially in the case of King Henry, will be made from the finest skins.

Production, under Alexander Korda, starts this week-end at the B. and D. Studios.

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"MAN OF ARAN"

Flaherty Epic Ending

Robert J. Flaherty, the ruddy-cheeked, white-haired, thick-set producer of "Moana" and "Nanook of the North," might well be described as the fanatic with a camera.

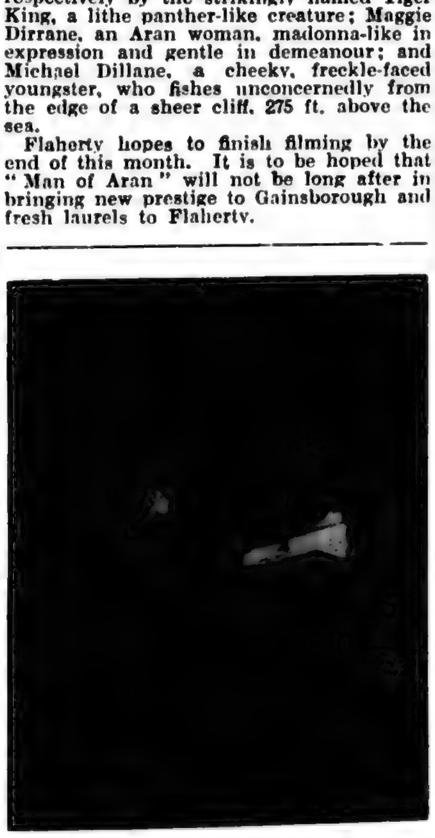
For improvisation he will take a lot of beating. In Samoa when making "Moana," his dark-room and developing plant were situated in a deep and gloomy cavern, reputed haunt of malevolent spirits, who obligingly kept curious natives away; in the Arctic when filming "Nanook of the North" and his printer broke down, he printed "rushes" a frame at a time by daylight—through an aperture left in the darkened window of his igloo!

This, then, is the ingenious film producer who set foot early last year on Aranmore, the largest of the three Aran Islands off the coast of Galway. Virtually a rock and practically devoid of civilised amenities, Aranmore, at first glance, seemed an impossible place in which to make a film. But Flaherty, after two months spent in prospecting and planning a story, announced himself ready to produce "Man of Aran" for Gainsborough.

"Man of Aran" when finished will be real-life drama of human existence on an island where a living has literally to be wrested from a barren land.

One of the most interesting features of "Man of Aran" is the cast, recruited entirely among the islanders. The principal rôles of father, mother and son are played respectively by the strikingly named Tiger King, a lithe panther-like creature; Maggie Dirrane, an Aran woman, madonna-like in expression and gentle in demeanour; and Michael Dillane, a cheeky, freckle-faced youngster, who fishes unconcernedly from the edge of a sheer cliff, 275 ft. above the sea.

Flaherty hopes to finish filming by the end of this month. It is to be hoped that "Man of Aran" will not be long after in bringing new prestige to Gainsborough and fresh laurels to Flaherty.



Boris Karloff in THE GHOUL (G-B)

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Charles Ruggles, Harry Beresford, Lionel Atwill and Randolph Scott are featured in MURDERS IN THE ZOO, which is Trade showing this week

F.N.'s MUSICAL SPECTACLE

GETTING READY FOR "GOLD DIGGERS"

Big Showmanship Angles

THERE are signs of the keenest possible anticipation on the part of showmen to witness this First National musical super, "Gold Diggers of 1933," for which an early Trade show is promised.

Reports from America state emphatically that the picture represents the biggest spectacle that has yet been conceived at the Burbank studios, and with its glittering line-up of stars, which include Warren William, Aline MacMahon, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks and Ginger Rogers, the picture's scope as a box-office proposition indicates unlimited possibilities. In addition to the stars, are six song numbers by the famous team of Al Dubin and Harry Warren, a powerful story and plenty of comedy.

Ruth Chatterton's Next

Yet another picture that cannot fail to cause the widest interest is the next Ruth Chatterton starring vehicle, "Lilly Turner," which has an imposing cast that includes the names of George Brent, Frank McHugh, Ruth Donnelly, Guy Kibbee, Gordon Westcott and a host of other well-known artists.

Directed by William A. Wellman, who filmed Miss Chatterton's previous picture, "Frisco Jenny," and also the new Richard Barthelmess vehicle, "Central Airport," the picture presents the star as a dancer in a side show, who flaunts her charms to devastate the heart of the male, and whose life is one of butterfly frivolity on the surface and bitter heartaches beneath.

Modern America

Richard Barthelmess' new picture, "Breadline," sees the ever-popular actor with two leading ladies, Loretta Young and Aline MacMahon. The production has an enthralling story dealing with conditions as they exist at the present time in America. It is described as a sensational subject, and an indication of its timeliness is shown by the fact that America has arranged to release it much earlier than was originally intended in order that its topicality can be exploited to the fullest.

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A CORRECTION

"LET ME EXPLAIN, DEAR"

Owing to a clerical error in the compilation of the *Kine.* "Film Index" for April, the cast of the Wardour offering, "Let Me Explain, Dear," was wrongly given.

The featured players in this very happy extravaganza are Gene Gerrard, Jane Carr, Claude Hulbert, Viola Lyell and Amy Veness.

"SUNSHINE SUSIE" RECORD

"Sunshine Susie" will create a notable record at the Princes, Brighton, next week. The film has proved so popular that Harold B. Millar is screening it for the fifth time within the space of a year. Incidentally, this is its seventeenth run at Brighton!

INFLUX OF ALIENS

Unions Urge Stricter Supervision

A resolution requesting the Minister of Labour to exercise stricter supervision in the granting of permits to aliens to work in this country was passed at a meeting of unions in the entertainment Industry held in London on Wednesday.

The resolution added: "Owing to the political situation in Germany the unions are aware that many alien refugees are being offered employment in British film studios and other sections of the entertainment Industry.

"The unions view with alarm this influx of foreign competitive labour which is already displacing British labour and tending further to depress wages and conditions throughout the Industry."

The unions represented at the conference were the N.A.T.E., E.T.U., M.U., and the Film Artistes' Association.

Ruby Keeler and George Brent in FORTY SECOND STREET (Warner), which continues on its successful run at the Regal next week

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing May 15.

London

Adelphi.—"Kid from Spain" (U.A.).

Alhambra.—"No Other Woman" and "Medicine Man" (Radio).

Astoria.—"The Devil is Driving" and "Seventy Thousand Witnesses" (Paramount).

Capitol.—"Humanity" and "Sailors' Luck" (Fox).

Carlton.—"A Farewell to Arms" (Paramount).

Coliseum.—"King Kong" (Radio).

Davis, Croydon.—"Face in the Sky" (Fox) and "Handle With Care" (Fox).

Dominion.—"Secret of Madame Blanche" (M-G-M) and "Up for the Derby" (W. and F.).

Empire.—"The Girl I Made" (M-G-M) and "Child of Manhattan" (U.A.).

Metropole.—"The Secret of Madame Blanche" (M-G-M) and "Half-Naked Truth" (Radio).

New Gallery.—"Pleasure Cruise" (Fox).

New Victoria.—"Up for the Derby" (W. and F.) and "The Conquerors" (Radio).

Plaza.—"Our Betters" (Radio) and "Hello, Everybody" (Paramount).

Regal.—"Forty-Second Street" (Warner).

Stoll.—"Night After Night" (Paramount) and "What! No Beer" (M-G-M).

Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Their Night Out" (Wardour) and "No More Orchids" (U.A.).

Futurist.—"Just My Luck" (W. and F.) and "Seventy Thousand Witnesses" (Paramount).

Gaumont Palace.—"The Secret of Madame Blanche" (M-G-M) and "Deception" (U.A.).

Scala.—"Yes, Mr. Brown" (W. and F.).

West End.—"Fast Life" (M-G-M) and "Robber's Roost" (Fox).

Bradford

Empire.—"The Secret of Madame Blanche" (M-G-M) and "Hundred to One" (Fox).

Morley Street.—"Lord Camber's Ladies" (Wardour) and "Salomy Jane" (Fox).

New Victoria.—"Troubles in Paradise" (Paramount) and "Handle With Care" (Fox).

Regent.—"Thirteen Women" and "The World, the Flesh and the Devil" (Radio).

St. George's Hall.—"Flesh" (M-G-M).

Theatre Royal.—"Sally Bishop" (British Lion).

Bristol

Empire.—"The Bitter Tea of General Yen" (U.A.).

Hippodrome.—"Maddison Square Garden" and "The Barton Mystery" (Paramount).

King's.—"Sherlock Holmes" (Fox) and "Silver Tip" (Butcher).

New Palace.—"Fast Life" (M-G-M).

Regent.—"Trouble in Paradise" (Paramount) and "They Just Had to Get Married" (Universal).

Stoll.—"American Madness" and "By Whose Hand?" (U.A.).

Triangle.—"The Bitter Tea of General Yen" (U.A.).

Whiteladies.—"Sherlock Holmes" (Fox) and "Silver Tip" (Butcher).

Edinburgh

Caley.—"Scarlet Dawn" and "Telegraph Trail" (Warner).

New Picture House.—"Just My Luck" (W. and F.).

New Victoria.—"Just My Luck" (W. and F.).

Palace.—"Tell Me To-night" (W. and F.).

Playhouse.—"Fast Life" (M-G-M) and "The Iron Stair" (Radio).

Rutland.—"Seventy Thousand Witnesses" (Paramount) and "Pride of the Legion" (Pathé).

St. Andrew Square.—"Seventy Thousand Witnesses" (Paramount) and "Pride of the Legion" (Pathé).

Synod Hall.—"Man Against Wom " and "That's My Boy" (U.A.).

Glasgow

Coliseum.—"For the Love of Mike" (Wardour).

Cranston's.—"I Am a Fugitive" (Warner).

Green's Playhouse.—"If I Had a Million" (Paramount).

La Scala.—"Let Us Be Gay" (M-G-M) and "Called Back" (Radio).

New Savoy.—"Secrets of Madam Blanche" (M-G-M) and "Phantom Express" (P.D.C.).

Regal.—"For the Love of Mik " (Wardour).

Regent.—"Deception" and "Pu pets of Fate" (U.A.).

The Picture House.—"Hot Pepper" (Fox).

Leeds

Assembly Rooms.—"It's a King" (W. and F.) and "Unwritten Law" (P.D.C.).

Coliseum.—"Call Her Savage" (Fox) and "Exposure" (Sterling).

Majestic.—"The Mummy" (Universal) and "The Illegal Divorce" (Fox).

Paramount.—"The Little Damozel" (W. and F.) and "Seventy Thousand Witnesses" (Paramount).

Rialto.—"Afraid to Talk" (Universal).

Scala.—"Secret of Madame Blanche" (M-G-M).

Tower.—"Trouble in Paradise" (Paramount).

Liverpool

Forum.—"Hard to Handle" (Warner).

Futurist.—"Phantom President" (Paramount).

Palais de Luxe.—"It's a King" (W. and F.).

Prince of Wales.—"No Other Woman" (Radio) and "Barbarina" (Beacon).

Rialto.—"Seventy Thousand Witnesses" (Paramount).

Royal Hippodrome.—"Son Daughter" (M-G-M) and "Renegades of the West" (Radio).

Scala.—"A Nous La Liberte" (Universal).

Trocadero.—"Madison Square Garden" (Paramount) and "The Crusader" (P.D.C.).

Manchester

Deansgate.—"Where is This Lady?" (British Lion).

Gaiety.—"I Am a Fugitive" (Warner).

New Oxford.—"Reunion" (M-G-M).

Piccadilly.—"Yes, Mr. Brown" (W. and F.).

Theatre Royal.—"You Said a Mouthful" (First National).

Newcastle

New Westgate.—"Silver Dollar" (First National) and "Robbers' Roost" (Fox).

Pavilion.—"Dangerously Yours" (Fox).

Queen's Hall.—"Face in the Sky" (Fox).

Stoll.—"You Said a Mouthful" (Fox) and "Speed Demon" (U.A.).

Sheffield

Albert Hall.—"Illegal Divorce" (Fox) and "They Just Had to Get Married" (Universal).

Central P.H.—"Rain" (U.A.).

Cinema House.—"Love Me To-night" (Paramount).

Electra Palace.—Mon.: "Arms and the Man" and "Josser in the Army" (Wardour). Thurs.: "Money Talks" (Wardour).

Hippodrome.—"Let Me Explain, Dear" (Wardour) and "Thirteen Women" (Radio).

Regent P.H.—"Trouble in Paradise" (Paramount) and "Unwritten Law" (P.D.C.).

Union Street.—"Hollywood Spe ks" and "McKenna of the Mountain" (U.A.).

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ALLEGED FRAUD CASE

FURTHER REMAND

A stoker described how he b ame the manager of a kinema—a capacity in which, he alleged, he failed to receive h wages—when the hearing was continued Clerkenwell Police Court on Friday of charges against Joseph Leon, 40, manuf turer, of 35, Stonville Road, Tooting; Sim n Sidney Seelig, 33, picture frame mould r, of 59, Grange Street, Hoxton; George rrard, 33, cook, of 313, Edgware Road, P ldington; and Richard Albert White, 23, clerk, of Edneys Hill, Wokingham, Berks. They are charged with conspiracy and f se representations in connection with he New Grand Cinema, Forest Gate, and Regent Theatre, Tooting.

Following a lengthy hearing, n which various witnesses gave evidenc , the accused were remanded until next Friday.

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URRICULUM FOR STUDENTS AT POLY.

LL SIDES OF KINEMATOGRAPHY TO BE COVERED

PARTICULARS are issued of the entrance examination for the course in kinematography at the Polytechnic, Regent Street, W.1. The examination to be held on September 5, 6 and 7 next, d includes mathematics, English, magnetm and electricity, chemistry, heat and ght; in addition, there will be an oral amination.

This course, which has been arranged at e instance of the British Kinematograph ociety, and is administered by a comittee on which the B.K.S. is represented, ovides a complete general training in all bjects needed by modern workers in udio or laboratory.

The subjects covered include the followg: Still photography, moving photography mute and sound), electricity, physics overing sound and optics, with special reerence to their application to film producon), chemistry, especially as relating to hotography, and design, including drawg, composition, and architecture.

By arrangement, visits are made to leadg studios and laboratories, and students ill become student members of the B.K.S., ith the right to attend all ordinary meetgs.

At present a two-years' course of general nstruction is provided, but a third year's tudy is expected to be arranged, during hich students will be able to specialise in uch branch of the Industry as their student istory may indicate as offering the most uitful opportunities.

The fee charged is £50 per annum. Further articulars can be obtained from D. Humhrey, Esq., B.A., B.Sc., Director of Educaon, The Polytechnic, 309, Regent Street, ondon, W.1.

The B.K.S. has instituted a system of cholarships, the *Kinematograph Weekly* aving donated one of these.

DINNA FORGET

One of the party had advanced ideas about theatre construction. "The modern kinema should go further," he said. "It should contain lounges, a restaurant, bars, reading-room, carpark, changing rooms . . . Yes, and even baths!"

"Would ye work this theatre with a slot machine?" queried a Scotch exhibitor present. "I notice ye've made no mention of a box-office!"

STURTEVANT NO. 4

A folder from the Sturtevant Engineerng Co., Ltd., illustrates and describes the ompany's No. 4 Turbine Vacuum Cleaner, hich, because of its easy portability and ower, is finding a big public.

The electric motor, developing ½ B.h.p., is emarkably efficient, and removes without he use of rotating brushes the whole of the oreign matter in the article to which it is pplied.

WALTURDAW CONTRACT

Walturdaw's Birmingham branch is carryng out a contract for the installation of a ewittic arc rectifier and Zeiss highntensity lamps at an Oswestry kinema wned by W. C. Hill.

The Observation Window

New French Colour System

A Baby Flood on the Camera
Recovering Silver from Hypo Baths

WHILE no technical details are yet available, I learn of an entirely new colour system evolved in French laboratories by M. Bordeuet, member of the Academie des Sciences. The process, which is known as the C.K.F.C.B. system, is said to be extremely simple, and necessitates no material alteration either to the taking camera or to the projector. Results are said to give a stereoscopic effect.

A NEW type of motion picture light for close-up photography was used at Paramount for the first time recently, and was named after Sylvia Sidney, the screen actress. The Sidney light, first used on the settings of Vina Delmar's "Pick Up," is a small floodlight that can be fastened to the camera by a bracket. It uses a 500-watt tubular frosted globe. By being fastened to the camera, it ensures a continuous even light on the face of the subject even when the camera is being moved in a "dolly" shot.

A PORTABLE twenty-five pound radio broadcast station is being used to direct air scenes in Paramount's "The Eagle and the Hawk." Licensed by the American Government and tested under its call letters, W 10—X E, the set showed a range of ten miles. It has a shortwave length of less than ten metres, operates on ultra-high frequency, and offers no interference to commercial broadcast programmes.

DR. K. C. D. HICKMAN, lecturing at the R.P.S., stated that the ordinary methods of recovering silver from used hypo baths are now out of date. Elaborate plant is now in use in America, which has been developed by Kodak for the purpose of reclaiming this valuable by-product in greater quantities. The method used is to construct a bath containing alternate electrodes, the anodes being of carbon and the kathodes being plates of stainless steel 2 ft. square.

AT the M-G-M. Hollywood studios the plant has to cope with an output of 150,000,000 feet of film in a year, from which has been obtained from 30 to 65 lb. of silver a day, or from 3 to 5 tons a year. For this purpose, about 1,200 amperes were used, running day and night. The lecturer also shows how the process could be adapted to the requirements of smaller plants.

IT is a comfort to those of us who have pronounced "acoustics" as "a koo sticks" to find that this pronunciation receives the benediction of the B.B.C., which will have nothing to do with "a cow sticks." The benediction is a doubtful one, but the rejected pronunciation is too much like a "moo in the mire."

I SHOULD like to refer all projectionists to the article in the *Ideal Kinema and Studio* (published with this issue) upon apprenticeship to film projection. There is one stumbling-block to the scheme—the possible change of proprietorship of a kinema, but it ought not to be impossible to evolve a plan which would overcome that and eventually equip the Trade with a large number of projectionists of a high grade of technical knowledge.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The above illustration is of the projection-room at the Majestic Theatre, Staines, which is one of the County Cinemas' group and is under the management of C. A. Chalk.

The equipment consists of two Simplex machines in conjunction with Ross lamps. These are fed from two 120-amp. generators, which are in an adjoining room to the box. Front-of-house spotlight and lantern are also taken from the same supply. All controls for auditorium and stage lighting is through dimmer board at end of box; electric curtain gear for screen curtains is also operated from the box.

Sound equipment by W.E. 3-SX. F.D.N.S. system. Emergency lighting is by Chloride Electrical, and this, together with the main battery-room, non-sync.-room, workshop, staffrooms and conveniences, are all adjoining the box on the same floor.

The projection staff consists of F. T. Eggar (chief), W. Haine (second), C. Bryan (third). and F. Sylvester (fourth).

GUILD MEMBERS DISCUSSION ON HOURS

CRITICISM OF CONCILIATION BOARD'S SUGGESTIONS

THE final meeting of the season of the London headquarters Court of the Guild of Kinematograph Projectionists and Technicians was held on Sunday, May 7, at the Forum Theatre, Villiers Street, by kind permission of C. J. Wakeling, Esq.

It was decided to discontinue the monthly meetings during the summer months, the next meeting being therefore the annual general meeting in September next. Arrangements for next season's meetings were discussed, and visits were provisionally being arranged to the B. and D. studios, Elstree; Ship Carbon Works, Chadwell Heath (where the reconstruction is now nearing completion); Ross, Ltd., Clapham Common, and the G.E.C. factory at Hammersmith.

The 55-hour Week

A. E. Dean, chairman of the London Court, made further reference to the proceedings of the Conciliation Board, and stated that the 55-hour week had been agreed upon, and only awaited ratification. (This was subsequently corrected, as it appears that it cannot come into force until salaries have been discussed at the next meeting of the board, which is fixed for May 23 or 24.)

A point stressed was the distinction between the position of the Guild and that of the unions represented on this board. Mr. Dean pointed out that whatever agreements were reached, it was up to the individual projectionist to carry out such arrangements.

A lengthy and sometimes heated discussion ensued on the question of the 55-hour week, several members apparently thinking that a 48-hour week only should have been agreed to. Apart, however, from the fact that the C.E.A. representatives would have been definitely opposed to such an agreement, Stanley Perry, president of the Guild, pointed out that a 48-hour week was quite inapplicable to the average small show, where shifts are not practicable, although possibly applicable to larger halls.

In reply to several members who thought that the 55-hour week was actually no improvement on existing conditions, Mr. Perry instanced many men who were to-day working 12 and 14 hours a day. Another member pointed out that a 48-hour week would be impracticable on account of Sunday opening.

The Guild and Trade Unions

F. H. Woods, general secretary, pointed out that the Guild has by law no power to negotiate in the manner of a trade union. He mentioned that there was a proposal on foot to embody all theatrical trade unions under a single authority, to be styled the Entertainments Industry Federation, but was doubtful to what extent the Guild could and would participate in such an organisation.

Mr. Woods then stated that the constitution of the Guild was being modified by the formation of a National Council, on which every Court would be represented by two members, and which would meet as circumstances dictated, probably every two or three months.

He mentioned that there are now eight Courts functioning, there being over 700 members throughout the country. Several other Courts are now in course of formation.

Stanley Perry summed up the situation in a very able and outspoken speech, in which he stressed the advantageous position of the Guild as compared with trade unions. The Guild, he said, never proposed to adopt the trade union tactics employed in the past such as the threat of a black-out; their only weapon was the status of the Guild projectionist.

Throughout the country the Guild was looked up to both by exhibitors and by Watch Committees and municipal officers,

(Continued on page 65)

SIEMENS PLANIA CARBONS
High Efficiency
High Quality
High Brilliancy

PERSISTENT STUNTING

RUSHOLME MANAGER'S ENTERPRISE

Original Tie-ups

ONE of the most consistent stunt merchants of Lancashire is Dennis C. Walls, of the Casino, Rusholme. It is very rare that Mr. Walls is unable to discover some point in a film which does not lend itself to effective exploitation. For instance, when showing "The Way of Life," he emphasised the pianist rôle of Loretta Young by running a competition for local amateur pianists.

Prior to the showing of the Paramount film he invited patrons who were "Movie Crazy" to inspect the operating-box. The obvious associations of "Lord Camber's Ladies" and "The Sporting Widow" were employed in tie-ups with ladies' shops and sporting outfitters, and, in addition, a large distribution of free samples of beauty powder was undertaken. The macabre atmosphere of "The Old Dark House" gave Mr. Walls many opportunities, chief among which was a vestibule display introducing a representation of a very sinister house and a pile of "lost property" supposed to have been left by excited patrons, who had previously been invited to avail themselves of the management's offer of free aspirin and smelling-salts.

Even when there is no outstanding feature to make use of, Mr. Walls excites interest by means of guessing and other competitions, well-conceived stage appearances and stunting in vestibule and other parts of the house with lights, cut-outs and suitably garbed attendants.

COUNTRY PUBLICITY

D. Madigan's Go-ahead Methods

Showmanship is just as essential in country districts as it is in large towns. An exhibitor who is convinced of this and who goes all out to increase his patronage by appealing to the populace of the surrounding country districts is D. J. Madigan, of the Plaza, Hay.

In connection with "Hell's Angels" (U.A.) he worked a clever outdoor stunt which aroused the interest of all who saw and heard it.

TO-NIGHT
PLAZA HAY
HELL'S ANGELS

The decorated motor with model aeroplane used to advertise HELL'S ANGELS (U.A.), at the Plaza, Hay.

A small commercial motor van was used, and on the top of this was fitted a model of an aeroplane, with a real motor. Posters on the sides advertised the film as the car passed through the streets on its tour. At a number of places the car was stopped and the aeroplane motor started. To the large crowd which collected to find out the cause of the noise full particulars of the film were broadcast.

BRIGHTON BARRISTER

Boosts "Bill of Divorcement"

A bewigged barrister, carrying a long scroll on which was written in large type: "A Bill of Divorcement" (Radio), gave an appropriate touch to P. G. Lundy's campaign on the first visit of this film to Brighton. The "barrister" was one of the Savoy doormen, and, to complete the display, P. G. Lundy erected colourful representations of incidents from the play in the two miniature theatres in his main vestibule.

Throughout the week popular appearances have been made on the stage by Nancy Brown, the B.I.P. star of "The Maid of the Mountains," in various songs from her repertoire.

For the forthcoming presentation of "Rain," Mr. Lundy brought out a clever stunt weather forecast, in the following terms: "What the Star Foretells! Weather Forecast—There will be 'Rain' in Brighton for 7 days, commencing Friday, April 21. Signed, Joan Crawford, Star of 'Rain,' Savoy Cinema, Brighton."

If it's
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A SCENE from YES MR. BROWN

A foyer bathing pool with two usherettes in bathing outfits provided an attractive stunt for the appearance of YES, Mr. BROWN at The Regent, Sheffield.

FOYER BATHING POOL

A "Yes, Mr. Brown" Scena at Sheffield

FEW previous exploitation stunts have set Sheffield talking so much as the unique lobby display arranged by C. E. Windsor at the Regent, Sheffield, in putting over "Yes, Mr. Brown."

The foyer was transformed into a replica of the sports goods department scene from the film in which Jack Buchanan falls into a portable bathing pool. A large-size portable bathing pool was installed, and daily bathing parades were given by members of the staff in chic bathing costumes. Everything to be found in the modern sports store finds a place in the setting—football, cricket, tennis, boxing, and other requirements being displayed in conjunction with a local sports outfitter. These were set against a scenic background with a life-size figure of Jack Buchanan on the side of the bathing pool.

The show derived a good deal of attention from the Press, and it was strengthened by a capital scenic display outside the hall which was illuminated by flood lighting at night and surmounted by a very artistic 200-sheet poster, hand designed.

EXPLOITATION ANGLES

Utilised by Birmingham Manager

Harry Yorke, of the Adelphi, Hay Mills, Birmingham, is another exhibitor who consistently makes the most of the exploitation angles of his programmes. "Soldiers of Fortune" was boosted by a striking lobby display composed of a desert scene with model motor-car, armoured car and pursuing aeroplane—an exact replica in miniature of the thrilling climax of the film. In exploiting "Hounds of Zaroff" a most realistic jungle effect was obtained by laying down a mass of rough turf, reeds and rocks with a pool of water in the middle covered above by scores of branches of green hawthorn and similar foliage. Crouched by the pool were the fugitive figures from Zaroff, who, with poised bow and arrow, was to be seen pursuing his human prey through the jungle. Cleverly placed and concealed lighting added much to the effect of this striking set. Shop tie-ups with baby linen stores and music shops were utilised to full advantage in exploiting "Blessed Event."

BRISTOL COMPETITION

For Best Awkward Story

C. W. Scott-Buccleuch, of the Empire, and W. Prodgers, of the Triangle, two Bristol A.B.C. houses, arranged a special competition in conjunction with the *Bristol Evening Post* for "Let Me Explain, Dear" (Wardour), which they had on a concurrent run.

Patrons were invited to send to the newspaper a 50-word description of the most awkward situation and difficult explanation which they, or anyone they knew, had been called upon to face. Two prizes of £3 and two of £2 were offered for the best stories sent in.

Hundreds of stories were received, the competition arousing considerable interest, while the film and the two kinemas received a large amount of publicity in the paper, no fewer than 60 inches of editorial matter being given during the week.

TRAFFIC SIGNALS

For "The Way of Life"

Boscombe was faced with new "Traffic Signals" last week, when manager W Thornton presented "The Way of Life" (First National).

At the entrance to the vestibule of the Carlton Cinema was found an exact replica of the official traffic signals.

The gathering crowds certainly "observed" the signals, but not strictly to the letter as observed by motorists. It was indeed a case of more "Stop" than "Go."

ST. LEONARDS MAGAZINE

The monthly magazine of the new Regal Cinema, St. Leonards-on-Sea, is very attractive, both in make-up and material. In addition to the usual announcements on forthcoming attractions, the brochure contains an interesting four-page story and other attractive features. In addition, there is a film contest open to the patrons of the Regal.

BIG GAME AT READING

Ingenious Tie-up for "Hounds of Zaroff"

BY dressing the vestibule of the Central, Reading, as a big-game hunter's den, Edward McQuaid gave "Hounds of Zaroff" (Radio) an excellent boost. The exhibits, borrowed from the local museum, included a very fine specimen of a wounded lion, a large number of heads of tigers, pumas, leopards, etc., and a collection of native hunting weapons. A 7-ft. cut-out of Count Zaroff, with the caption, "When he tired of hunting animals he hunted men," made an effective link with the picture.

Out-door publicity included an original tie-up with the local greyhound stadium, from which ten greyhounds were borrowed. Each wore a canvas saddle bearing the wording, "We are not the Hounds of Zaroff, we do our stuff at the Stadium," and the pack, led through the main thoroughfares, aroused plenty of interest. During the afternoon the dogs were paraded through the town on a lorry, which carried a double-sided banner, "See the 'Hounds of Zaroff' running at the Central; see us running at the Stadium."

"SLEEPLESS NIGHTS"

Cardiff Tie-up with Ovaltine

Manager J. Leo Rippin, of the Queen's, Cardiff, had an excellent tie-up with the Ovaltine Company in connection with the showing of "Sleepless Nights" (Wardour). The vestibule was cleverly dressed with Ovaltine products and cards and stills, while the tie-up with thirty-six shops and stores throughout the city added to the effectiveness of the publicity campaign.

"DOCTOR X's" CARD

Thrillers at South Bank

An intriguing throwaway for "Doctor X" was employed by the Majestic, South Bank. It took the form of a visiting card, the hours of attendance being used to indicate the times of screening of the First National attraction. On the reverse appeared a few details concerning the picture and its supporting feature, "The River House Ghost," which between them made up a programme which the management described as compiled "especially for those who think they are shock-proof."

Over one hundred members of the British Racing Drivers' Club met, following a club dinner, in Western Electric's private theatre at Bush House to witness a programme of racing films supplied by British Movietone News and Paramount News.

An effective display staged by H. P. Haggar for SLEEPLESS NIGHTS (Wardour) at the Castle Kinema, Merthyr.

BRISTOL ISLAND SCENE

FOR "MR. ROBINSON CRUSOE"

Effective Window Display

A COMPREHENSIVE campaign was put over for "Mr. Robinson Crusoe" (U.A.) by W. Collings, of the Stoll, Bedminster, Bristol. He secured the use of the whole of a shop window for the week. At the back of the window was a South Sea scene, 14 ft. by 8 ft., with the bed of the window dressed as a beach, 5 cwt. of sand being used for the purpose, with pebbles and seaweed. Two life-size cut-outs of Mr. Robinson Crusoe and "Saturday," the girl, completed the set, which attracted wide attention. Stills occupied the side walls of the window, which was flood-lit every evening.

For a street stunt Mr. Collings engaged a man and a girl to represent Mr. Robinson Crusoe and Saturday.

A number of tie-ups were also arranged, these included twelve radio shops, and also at the Bristol Ideal Homes Exhibition, which was running at the Colston Hall. A tie-up was also arranged in connection with the book.

Altogether 48 stills were exhibited in various shop windows, while 5,000 handbills were distributed to the schools in the district, announcing that the house was showing an all "U" programme.

"SIX HOURS TO LIVE"

Advertised by Clock

The effectiveness of simplicity was again clearly demonstrated in the clever window tableau arranged for "Six Hours to Live" (Fox) by Bob Gudgeon and Harry Blent, at the Grand, Kidderminster.

Pasted on the glass was a huge clock face (10 ft. by 11 ft. 6 in.) with the hands pointing at ten minutes to six o'clock. At the top was the title of the film, with the cast at the sides; whilst at the foot were various captions, including: "Which desire is strongest in a man with 'Six Hours to Live'?" and "Women: if your sweetheart had only 'Six Hours to Live,' would you marry him?" etc.

A cut-out of Warner Baxter and Miriam Jordan was so placed that they appeared to be looking through the centre of the clock and the reason of their startled expressions was the proximity of a second cut-out of George Marion looking very sinister in his goggles as his hands rested on the dial of the death-ray apparatus.

The lighting brought out the features of this display, the scientist being picked out in a grotesque green, and a ground row of rose-pink lamps relieved the features of the stars.

GIANT BOOK ON STAGE

Audience Reads Press Opinions

A book 7 ft. high and bearing the title "I am a Fugitive from a Chain Gang" was used by Louis Lewis, manager of the Theatre Royal, Manchester, to bring in business on this Warner picture. Inside the book were six pages, each bearing a different Press opinion of the film.

A week prior to screening this appeared on the stage with an attendant, who turned over the pages, while when the theatre was closed it was displayed on the front of the theatre steps.

This book idea is an excellent way of drawing the public attention to Press opinions of a film. It certainly brought big business to the Theatre Royal.

A street stunt with men dressed as convicts and warders gave further publicity to the picture. A real black man employed in the stunt added interest.

"THE MATCH KING"

A 15/- Lobby Display

The ideas department of the Trocadero Kinema, Liverpool, found full scope in its exploitation of "The Match King," the chief feature of which was a most elaborate and ingenious lobby display arranged by F. J. Smidmore, manager, in collaboration with Bryant and May, Ltd., the match manufacturers. "My total outgoings on this successful little stunt," said Mr. Smidmore, "were about 15s. The plywood I shall use again for a further display for a forthcoming attraction."

REALISM AT EDINBURGH

For "The Mummy"

At the New Victoria, Edinburgh, Andrew Connell arranged a clever advance boost of "The Mummy" (Universal), which combined effectiveness with realism. In an alcove of the spacious lounge, draped in black to emphasise its darkness, lay a mummy in an open coffin, and over it the large figure of another mummy's head.

The alcove was alternately lit and darkened, and in the darkness, in which the weird figures were just visible, the head came to life, its green and red eyes flashing into the darkness, then closing again. It attracted a lot of notice from patrons before showing, and did much for the success of the picture when it was at the house last week.

DANCE BAND DISPLAY

For "Say it with Music"

A dance band setting staged in the alcove above the entrance to the Majestic, Staines, directed the attention of passers-by to the screening of "Say It With Music" (W. and F.). The idea of Manager C. A. Cha[illegible] this setting was constructed from a 48-sheet poster, the work being carried out in the kinema studio by two members of the staff.

At night the display was illuminated.

AROUND THE LONDON SHOWS

Increasing Popularity of Money Prize Competitions

USHERETTES' WEEKLY VARIETY ACT

A SURVEY of the exploitation stunts among the London kinemas reveals a growing tendency to favour competitive events in which substantial ney prizes are awarded.

ot content with modest offerings, it ms as if the management are emulating newspapers in their lavishness. mittedly, in the majority of instances competitions are tie-ups—and, presum-y some one else foots the bill—but, on other hand, the prizes are being awarded the kinemas. This is certainly a new ase in publicity.

herette Items

The ide of incorporating members of the ff in stage shows is an old one. But at New Cross Kinema, Mr. Kendrick, the nager, has gone one better. He has en-ed the co-operation of half a dozen herettes and each week they give an ginal variety act.

At the moment they take part in song nas with the orchestra, and, on the one two occasions which I have seen them, ve given very creditable performances. cognising the latent talent among his staff . Kendrick is proposing to put on more bitious shows by the aid of his usherettes, d, as occasion arises, enlisting the services the male element.

Gardening " on the Organ

omething new, at least to me, in organ erludes has been adopted by Norman ly, at the Metropole, Victoria, where, I d hardly add, Reg. Sowden continues to d the managerial reins.

Under the comprehensive description of Topics of Conversation in Song," Mr. Tilly es as his theme everyday subjects, and es a musical setting to the idea. It is tually an enlargement on the organ-cum-de show, dear to the heart of kinema anists. But it is really surprising how eryday topics can be graphically and sically interpreted, and, incidentally, the ingenuity of the organist. When I ked in Mr. Tilly was " seated at the gan" giving a musical description of Gardening." By the aid of coloured slides picting floral scenes and appropriate cerpts from songs he gave a most enter-ning show.

ling Chooses its own Programmes

Chatting with H. Usher, the manager of Walpole, Ealing, he mentioned an in-esting plebiscite that he has inaugurated. During the months of June, July and gust he proposes to run a " Favourite lm Season," and with this end in view s asked his patrons to co-operate in the ection of the programmes. The public invited to nominate its preferences, and, far as is possible, the films will be eened. It looks as though Mr. Usher ll, at long last, settle the vexed question what the public wants. I gathered, how-r, that even they are not unanimous, d it will puzzle the Walpole to satisfac-ily meet every one!

dio-variety at Hammersmith

As a change from a succession of stage nds, the Hammersmith Gaumont Palace esented a programme of variety artistes ll known by reason of their broadcasting rformances. Commendable showmanship s displayed in the settings, and although e lighting and decorative manner in which e Gaumont Palace stages its variety is ways of interest, Dick Read really excelled mself on this occasion.

S. H. Laycock, of the Picture Playhouse, ampstead, did good business with Soldiers of the King" (W. and F.) by ranging a publicity stunt which ensured e whole of the district knowing his pro-amme.

It included the first public appearance of dward Everett Horton and a parade of the h London Regiment, which, led by the nd, in full dress uniform, marched veral miles to the Playhouse to see the m. Their arrival was witnessed by a large thering of people and the local Press gave enty of space to the event.

In the course of his speech, Mr. Horton expressed the pleasure he had had in working with our players and apologised for the absence of Cicely Courtneidge, who was busy working on another production.

Mr. Laycock also gave children from the Alexandra Orphanage and the Royal Soldiers Daughters' Home a pleasant afternoon by inviting them to a matinee performance.

Light on " The Blue Light "

Harry Sanders, of the Lido, Islington, has a flair for introducing his programmes with the personal touch, and frequently appears before the "tabs" and makes a speech eulogising his feature film. He finds that the "personal auto-suggestion" helps to get the audience in an appreciative mood, especially when it happens to be a travelogue type or a foreign film. Needless to add, a Jack Hulbert, Wallace Beery, or a Ruth Chatterton picture does not call for this adventitious aid.

I heard Harry Sanders make a neat little speech preceding the screening of "The Blue Light." It was a happy, conversational "talk," in which he drew attention to the "high spots" of the picture. I was rather intrigued at the way in which he held his audience, and the consequential result. The "house" followed the film with rapt attention. Seeing that Mr. Sanders was called upon to make the speech some twenty times, he did so very refreshingly each time.

The Screen Kiss At the Empire, Wood Green

"Love Me To-night" at the Empire, Wood Green, gave Percy Swanwick another opportunity of devising a moving cut-out display for his canopy of the type described in recent issues of the *Kine*. For this show he secured and mounted on an appropriate background two large head and shoulder models of Chevalier and Jeannette MacDonald, which had been carefully drawn to get the features over at a distance. Cords and pulleys attached to the models enabled the heads to be brought together as if kissing, and with a little imagination the cord operator was able to give the public a wide variety of osculations ranging from pecks to the lengthy affairs occasionally screened.

Speakman's Spokesmen

Wilson Speakman, general manager of the Elephant and Castle Theatre, not only knows his job from a managerial point of view, but he is likely to become prominent as a producer of variety turns. The programme at this theatre includes several variety turns and this week one of the turns may be said to be Mr. Speakman's own creation.

The turn is a group of eight artistes which are known as the Versatile Eight. They are, as indicated by their name, a versatile crowd of boys; they are expert instrumentalists, some are excellent vocalists and others are real live dancers.

Mr. Speakman discovered these artistes himself; he got them together and rehearsed them for two weeks before putting them on the stage at the Elephant and Castle Theatre. But when one looks into Mr. Speakman's past record this is not surprising. He was at one time variety booking manager for A.B.C. Theatres, Ltd.

Leyton's Kinema

The fact that the Kinema, High Road, Leyton, is one of the oldest places of entertainment in London does not mean that it is behind the times. On the contrary. The enterprise of Jack Harris is always evident in the conduct of the house and also in its publicity. He invariably makes good use of his vestibule, without being blatant, to publicise his film attractions. I like the subtle way in which he contrives to exploit his features. Mention of the vestibule reminds me of the original tapestry designs on the walls which are set off with effective lighting. They are a welcome relief in these days of florid decorative schemes.

The " Three C's "

The Forum, Fulham, might well adopt the slogan of " The Three C's " in its publicity. The success of the house is to be found in the harmonious combination of (E. V.) Collingridge, (Chas.) Coles and (Jack) Courtnay. These three are responsible for the management, orchestra and the organ respectively, and their united efforts are seen week in and week out in the answer to what the public want.

The Forum has always maintained an orchestra with Chas. Coles as musical director since its opening. " Vic " Collingridge needs no bouquets. He is, indeed, an "old timer," but one who has moved with the times. Whether it is a " straight " number or " stunting," Jack Courtnay is equally a popular feature of the show. He has a penchant for using slides during his selections and they invariably strike an original note—like Jack does at the console!

CABIN IN THE COTTON

One of the entrances to the Queen's, Leeds, during the screening of THE CABIN IN THE COTTON (First National)

Capitalising the Topical

When the Avenue, Northfields, opened last year, the management effected a tie-up with the local football club, Brentford. This connection has been maintained, and week by week the results of the League games have been shown on the screen—at times with a descriptive account within a few minutes of the close of the match. Following on the promotion of the team, T. V. Comer, the resident house manager, has secured the attendance of the officials, players and staff at a gala performance. This, by the way, is the outcome of an intelligent anticipation on Mr. Comer's part, when at the opening of the season he screened a short of the players, preceded by the announcement that it was hoped to welcome the team as champions. He was right.

" Madchen " at Hounslow

A departure from the usual form of entertainment presented to the patrons of the Dominion, Hounslow, was the experiment of A. J. Matthews, the well-known and popular manager, in showing for a week the successful film, " Mädchen in Uniform " (British Lion), sub-titled in English with an all-German dialogue. The picture met with an enthusiastic reception, and fully justified this somewhat unprecedented step in London suburban film presentation.

Supporting the programme was a special stage presentation devised by Mr. Matthews, and ably executed by Herman Darewski and his band, which has been playing uninterruptedly since the opening of the theatre.

On Friday, April 28, a cheque for £829 was presented to the winner of the *People* Sports Contest, by Ald. H. J. Nias, Mayor of Heston and Isleworth, at the Dominion, Hounslow.

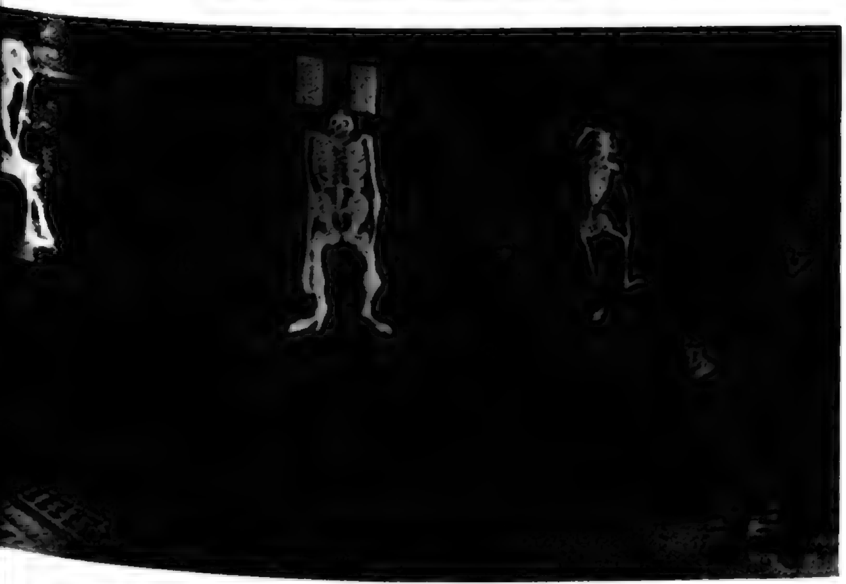
A Clever Link-up

P. A. Fryer, of the Regal, Beckenham, is certainly an adept at seeing and seizing an opportunity for a tie-up, and with his usual acumen has this week secured the services of Violet Dishman, the Gold Medalist of last week's Beckenham musical festival. He has been most successful in linking her stage turn up with his publicity for next week's film.

The opening of the tabs disclosed the dimmed screen with a spotlight searching for the vocalist, who is singing the theme song from " Where is This Lady? " An announcement of the performer's name and her recent success is then screened with the words of the song; subsequently, the screen is flown, and the lady appears before a very well conceived backcloth and completes her turn.

An exceptionally good turn, by the way, with calls for four encores.

LONDONER.



Cut-outs of skeletons hanging on the front of the entrance to the Scala, Stourbridge, advertised the screening of THE OLD DARK HOUSE (Universal)

"OLIVER TWIST" TIE-UPS

Pathe's Ambitious Plans

Profiting by the fact that Britain has become " Dickens conscious," Pathé are completing a number of useful nation-wide tie-ups for " Oliver Twist," the release of which is fixed for early autumn.

Millions of Dickens " fans " have been created as a result of intensive Press publicity—Dickens pictures, toys, novelties, ash trays, etc., etc., have leapt into favour, and a great public has " re-discovered " an author, who at last comes into his own.

The Pathé tie-ups, fuller details of which will shortly be available, are certain to prove of tremendous benefit to exhibitors all over the country.

KINEMA ENTRANCE AS CABIN

LEEDS BOOST FOR "CABIN IN THE COTTON"

A LAVISH interior display helped materially in making " Looking on the Bright Side " (Radio) an outstanding attraction at the Queen's Theatre, Leeds.

Asa Naylor put up a huge poster over the marquee, and this showed up well in the midst of the electric sign display.

As a result, 19,270 admissions were recorded in the eighteen shows during the week, and this averaged over 1,000 folk per performance in a house of 1,400 capacity.

An unusually attractive lobby display, which cost nothing, was devised by Asa Naylor on the occasion of last week's presentation of "Cabin in the Cotton" (First National) at the Queen's Theatre, Holbech, Leeds. At the pit entrance Mr. Naylor rigged up a picturesque cabin made from old scenic cloth, cotton wool, that was given free, and sand, ashes and twigs which were procured gratis. The application of coloured lighting in red and blue enhanced the effect.

MANNEQUIN PARADES

For "Lord Camber's Ladies"

The Empire, Rotherham, had a stylish attraction for the ladies this week, for the large foyer had been converted into a very dainty costumier's salon, and there were daily mannequin parades. This was the excellent method adopted by C. Stuart Burgon to boost and create the right atmosphere for "Lord Camber's Ladies." The scheme was carried out in conjunction with Messrs. J. W. Muntus and Co., the leading local costumiers, and to add to the appeal the dresses shown in this novel salon were changed each day. A capital window display at the shop was another feature of the exploitation, the ingenuity of which was responsible for the local newspapers devoting a considerable amount of news space.

Mr. Burgon arranged an ambitious stage setting and a capital programme of music, using the non-sync.

LUCKY TICKETS

Free Seasons at Plymouth

Ronald Green, the new manager of the Cinedrome, Plymouth, has introduced a new advertising scheme. Patrons of the theatre are asked to keep their torn halves of tickets. On Friday nights the theatre's halves are placed in a tub and a "lucky number" ticket drawn therefrom by one of the audience. The holder of the corresponding half becomes entitled to a ticket of free admission to the Cinedrome for a whole month. The scheme embraces tickets of all prices, even the halves issued to juveniles.

AN EGG MATINEE

Gorleston Hospital Effort

For his annual effort on behalf of the local hospital "egg day," Douglas M. Attree, of the Coliseum, Gorleston-on-Sea, hit on the novel idea of substituting eggs for coinage at a special children's matinee. The programme to be shown and the unusual nature of the "tickets" were well advertised, and on the day itself Mr. Attree and his assistants were almost overwhelmed by the long queue of kiddies who filed into the theatre, each tightly clutching an egg. The "tickets" were packed in special crates and totalled 1,520—a record individual contribution to the hospital.

PRESTON ADVERTISING

Full Page for " Blonde Venus "

" Blonde Venus " received a good send-off for its presentation at the Theatre Royal, Preston. Almost a full page was devoted to the film in the local evening newspaper. Editorial " copy " in the centre of the page described the film and its stars.

On each side were advertisements of local tradespeople. The majority were illustrated with scenes from the film and contained allusions to it.

All this drew plenty of attention to the film and to the Royal's attempt to discover Preston's most beautiful blonde—another idea run in conjunction with " Blonde Venus."

"YOU SAID A MOUTHFUL"

Original Display at Merthyr

A cloth, 22 ft. wide and 12 ft. deep, with a large head with open mouth and the title of the film painted on it, proved a successful means of exploiting " You Said a Mouthful " (First National) at the Castle Cinema, Merthyr Tydfil.

The mouth was cut out and patrons had to walk through this to get to the pay-box, as the cloth filled the entire entrance of the kinema.

H. P. Haggar, who was responsible for this stunt, informs us that the display was the talk of the town and business was as enormous as the mouth.

SKELETON DISPLAY

For "Old Dark House"

An attendant leading a donkey through the streets of Stourbridge, bearing placards with the following announcement: " I am afraid to see 'The Old Dark House' at the Scala. But I am an ass," was one of the stunts used by Harry J. Brett while showing " The Old Dark House " (Universal) at the Scala for three days.

Mr. Brett arranged with a number of shopkeepers to display in their windows on Thursday afternoon a card with the message: " Gone to the Scala to see 'The Old Dark House,' showing to-day, Friday and Saturday."

Cut-outs of skeletons and posters hung in the vestibule gave further publicity to the film.

Showmanship in Pictures

'KING KONG' GOES OVER BIG

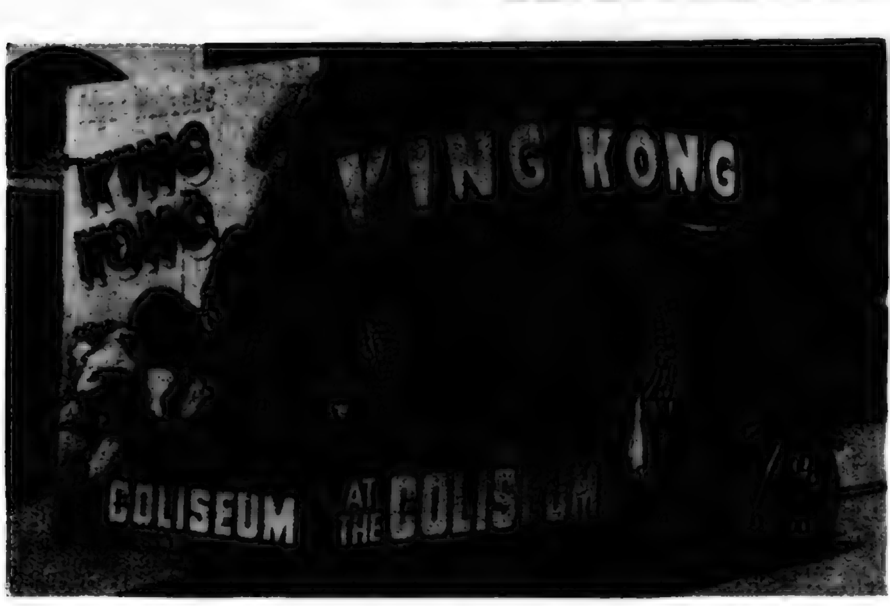
The widespread publicity given Radio's 'King Kong' and the film's outstanding entertainment qualities continue to draw enormous crowds to the Coliseum, W.C., where it is in its fourth week

It comes to life
KARLOFF
MUMMY
ZITA JOHANN

Big crowds were attracted to THE MUMMY (Universal) at the New Victoria, Edinburgh by this realistic setting staged by Andrew Connell. The alcove was alternately lit and darkened and in the darkness the green and red eyes of the Mummy flashed in and out.

GIVING LIFE TO "THE MUMMY"

Universal thriller "The Mummy" offers great exploitation opportunities, and these have been readily seized by showmen at the New Victoria, Edinburgh, and West End Theatre, Birmingham

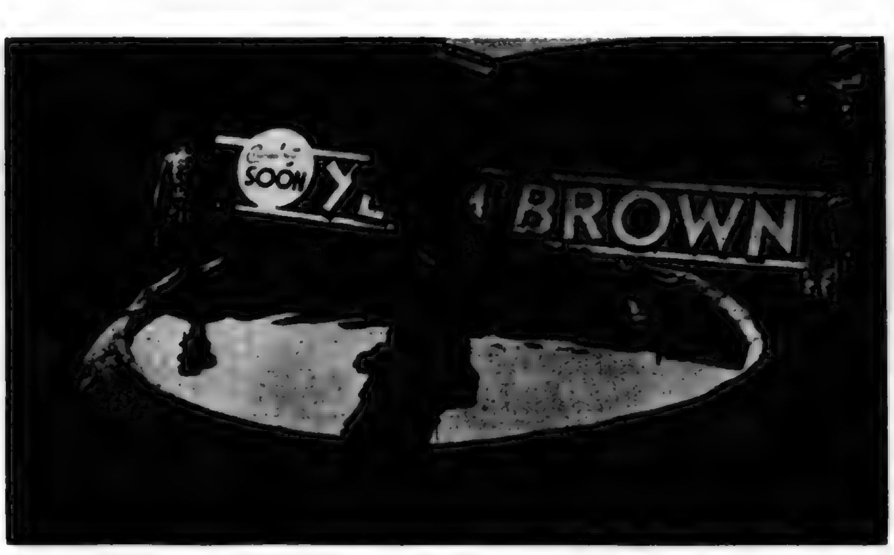

KING KONG
KING KONG
COLISEUM
AT THE COLISEUM

One of the many exploitation ideas employed to spread the news of the appearance of KING KONG (Radio) at the Coliseum, St. Martin's Lane, W.C.

This display by F. J. Smidmore of the Trocadero, Liverpool, formed an appropriate boost for THE MATCH KING (First National). It cost under fifteen shillings

NANCY BROWN
RAIN

P. G. Lundy's weather forecast chart RAIN (U.A.) at the Savoy, Brighton was responsible for drawing big crowds



A large "sportspool" similar to that used in a scene from YES, MR. BROWN (W. & F.) was placed in the car park adjoining the Capitol, Walton to exploit C. J Spain's presentation of the film

An authentic mummy being delivered at the West End Cinema, Birmingham, for THE MUMMY (Universal) publicity campaign by F. Hardy

An island scene for MR. ROBINSON CRUSOE (U.A.) staged in a shop window gave excellent publicity to the film's run at the Stoll P. H., Bedminster. This was part of a comprehensive campaign put over by W. Collings

GORGEOUS MANNEQUIN PARADE
LORD CAMBER'S LADIES
THURSDAY MAY 4 8.30
FRIDAY MAY 5 8.30
MAY 6 7.0
GRAND MANNEQUIN PARADE
J. W. MUNTUS & Co

The foyer of the Empire, Rotherham, converted into a fashion salon with mannequins for the screening of LORD CAMBER'S LADIES (Wardour). Manager C. Stuart was responsible for this tie up une 19 Releases

NTRODUCING "LA TOSCA"

"Rienzi" for "All Quiet" Reissue

Atmospheric Music Compiled by

A. W. OWEN

NCLUDED in this week's releases is a reissue of "All Quiet on the Western Front" and as this series of atmospheric interludes does not include this mous film, it is dealt with as a first re- ase.

'The Right to Happiness" is an im- rtant film from a musical standpoint, as features Richard Tauber, who sings veral arias from "La Tosca." Although ere are records available of the actual ngs, I do not think duplication advisable d a selection from the opera is more itable. "The Monkey's Paw" has an dian atmosphere and Amy Woodforde nden's "Less Than the Dust," from the ndian Love Lyrics," should serve our rpose and be a popular number with trons.

t is surprising how few of the English ites, depicting rural scenes, have been re- ded, especially those of Percy Fletcher, anville Bantock, etc., but Columbia have ood recording of Eric Coates' "Summer ys" suite, and this has been chosen.

iennese valses are all the rage at the ment, and for "Evenings for Sale," the altzes from Vienna" selection will bably repay a special feature of this lodic potpourri.

LL QUIET ON THE WESTERN FRONT" (Reissue) (Universal)

T. A. 11,864 ft. Reg. No. F.4238. Reviewed in *Kine*.

S.—Lew Ayres, Louis Wolheim.

OSPHERE.—Screen version of Erich Remarque's famous war book.

HESTRA.—"Rienzi." Overture. Wagner. (Boosey-Hawkes.) For large orchestras. "Light Cavalry." Overture. Suppé. For small orchestras. (Boosey-Hawkes.)

AN.—As orchestra, with adaptation from any solo piano edition of either overture for solo or synchronised presentation with records, as detailed below for non-sync.

-SYNC.—"Rienzi." Overture. Wagner. Recorded on Columbia L.1820-1 by Bruno Walter and the Royal Philharmonic Orchestra. Or "Light Cavalry." Overture. Suppé. On Columbia D.X.42 by the Court Symphony Orchestra And for solo non-sync. only, recorded on Columbia D.B.200 by H.M. Grenadier Guards Band.

HTING EFFECTS.—Flood red, followed by sequence of deep dramatic colours in sequence till last 32 bars of allegro finale of either overture when deep red should conclude. Stage effects "off" should be added in either case.

"RIGHT TO HAPPINESS" (Wardour)

T. U. 7,590 ft. Reg. No. F.8392. Reviewed in *Kine*. January 26, 1932.

LICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

S.—Richard Tauber, Grete Natzler.

OSPHERE.—A film story written for giving publicity to the famous tenor, Richard Tauber. The dialogue is in German, and the sound reproduction of operatic arias is an outstanding feature.

HESTRA.—"La Tosca." Selection. Puccini-Tavan. Musical director choosing excerpts to suit length of interlude required, which should be played as an introductory entr'acte only.

AN.—As orchestra, with adaptation from the piano-conductor copy of above Tavan arrangement without recording synchronisation.

-SYNC.—"La Tosca." Potpourri. (Part 1 only.) Puccini. Recorded on Columbia C.1413 by Marek Weber and his Concert Orchestra, played as introductory entr'acte only.

HTING EFFECTS.—Blending of violet, orange, deep purple and amber tints in contrasting sequence

"DISCORD" (Paramount)

T. A. 7,[illegible] ft. Reg. No. Br.8303. Reviewed in *Kine*. January 12, 1933.

LICITY.—One 12-sheet, one 6-sheet.

RS.—Owen Nares, Benita Hume.

OSPHERE.—Marital drama adapted from the stage play "A Roof and 4 Walls," by Temple Thurston.

HESTRA.—"La Boheme." Selection. Puccini-Tavan arrangement. (Ricordi.) The last portion of this selection is the most suitable for interlude.

AN.—As orchestra, with adaptation from the piano-conductor part of above orchestration, and I do not advise synchronisation.

-SYNC.—"La Boheme." Selection. Recorded on Columbia D.B.9207 by Percy Pitt, with the New Queen's Hall London Symphony Orchestra. (Part II is suggested as a short interlude.)

HTING EFFECTS.—Blendings of deep blue, orange, purple and amber in slow sequence.

"THE MAN FROM TORONTO" (Ideal)

T. U. 6,931 ft. Reg. No. Br.8350. Reviewed in *Kine*. January 26, 1933.

LICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

RS.—Jessie Matthews, Ian Hunter.

OSPHERE.—Romantic comedy adapted from the stage success of the same name, screened in the rural picturesque scenery of old English villages.

HESTRA.—"Summer Days." Suite. Eric Coates. No. 1 "In a Country Lane," and No. 3 "At the Dance"; or No. 1 only for short introductory interlude. (Chappell.)

AN.—As orchestra, using pianoforte-solo copy for solo presentation; but the piano-conductor copy for synchronisation with record, as detailed below for non-sync.

-SYNC.—"Summer Days." Suite. Eric Coates. Recorded by the composer with the New Queen's Hall Symphony Orchestra on Columbia 9369 and 9370.

HTING EFFECTS.—Blendings of varied tints of green and violet.

"MAN AGAINST WOMAN" (U.A.)

T. A. 6,213 ft. Reg. No. F.8230. Reviewed in *Kine*. December 22, 1932.

RS.—Jack Holt, Lilian Miles.

OSPHERE.—American new type gangster drama of the adventures of a plain clothes detective and a night club artiste.

HESTRA.—"Emotional Andante." W. Ext. (Keith Prowse.) Played as an introductory entr'acte only.

AN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration and synchronisation with record, as detailed below for non-sync.

-SYNC.—"Emotional Andante." W. Ext. Recorded on Columbia D.19241 (special film catalogue record) by the Company's Symphony Orchestra, played as introductory entr'acte only.

HTING EFFECTS.—Blendings of amber and red.

"GOLDIE GETS ALONG" (Radio)

Cert. A. 6,104 ft. Reg. No. F.8443. Reviewed in *Kine*. February 23, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Lily Damita, Charles Norton.

Atmosphere.—Light comedy story of a girl's determination to become a film star at Hollywood, her disillusionment and return.

Orchestra.—Any up-to-date revue or musical comedy selection, such as "Tell Her the Truth." (Chappell.)

Organ.—As orchestra, with adaptation from the conductor-piano copy of above orchestration and synchronisation with record, as detailed below for non-sync.

Non-Sync.—Any up-to-date revue or comedy selection, such as "Tell Her the Truth," recorded on H.M.V. C.2439 by the New Mayfair Orchestra.

Lighting Effects.—Blendings of the brightest varied and contrasted colours.

"EVENINGS FOR SALE" (Paramount)

Cert. U. 5,999 ft. Reg. No. F.8252. Reviewed in *Kine*. December 22, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Herbert Marshall, Sari Maritza.

Atmosphere.—Modern Viennese romance in typical Bohemian atmosphere.

Orchestra.—"Waltzes from Vienna." Selection. (Chappell.) With cuts to suit length of interlude required.

Organ.—As orchestra, with adaptation from the piano conductor copy of above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.

Non-Sync.—"Waltzes from Vienna." Selection. Recorded on Parlophone R.1002 by Dajos Bela and his orchestra.

Lighting Effects.—Blendings of bright, varied and well contrasted colours in rapid sequence.

"MANHATTAN TOWERS" (Pathe)

Cert. A. 5,962 ft. Reg. No. F.8403. Reviewed in *Kine*. February 9, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Mary Brian, James Hall, Irene Rich, Hale Hamilton.

Atmosphere.—A drama which attempts to link together the lives of various people working within the walls of a giant skyscraper in New York.

Orchestra.—"Memories of Tschaikowsky." Selection. Arr. Sear. (Feldman-Continental catalogue.)

Organ.—As orchestra, using piano-conductor copy of above orchestration for either solo or synchronised presentation with record, as detailed below for non sync.

Non-Sync.—"Memories of Tschaikowsky." Selection. Recorded on Columbia D.B.9198 by J. H. Squire and the Celeste Octette.

Lighting Effects.—Blendings of deep tinted colours in contrasted sequence.

"THE CRUSADER" (P.D.C.)

Cert. A. 5,931 ft. Reg. No. F.8309. Reviewed in *Kine*. January 12, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Evelyn Brent, H. B. Warner.

Atmosphere.—American newspaper drama showing some of the underhand methods adopted by newspaper men. The strength of purpose of the hero and the sacrificial loyalty of his wife are the main features.

Orchestra.—"Patrie." Fantasie (Part I only). Paladilhe. (Lafleur.) Played as introductory entr'acte only.

Organ.—As orchestra, with adaptation from the piano-conductor copy, and synchronisation with record, as detailed below for non-sync.

Non-Sync.—"Patrie." Fantasie (Part I only). Paladilhe. Recorded on Columbia D.19287 (special film catalogue record) by the Company's Symphony Orchestra. End of interlude should synchronise with first sub-title of film.

Lighting Effects.—Blendings of deep purple, amber and red

"DECEPTION" (U.A.)

Cert. A. 5,794 ft. Reg. No. F.8317. Reviewed in *Kine*. January 19, 1933.

Stars.—Leo Carrillo, Nat Pendleton.

Atmosphere.—A sporting drama which attempts to reveal some of the crookedness which goes on behind the scenes of American professional Wrestling. The "all in" wrestling craft is the exciting background of the story.

Orchestra.—"Dawn of Freedom" March. Adolph Lotter. Played as introductory entr'acte only, with final bars synchronising with screening of first sub-title of film.

Organ.—As orchestra, with adaptation from piano-solo copy only. I do not favour synchronisation with military band records, but it is, of course, possible to do so if desired.

Non-Sync.—"Dawn of Freedom" March. Recorded on Columbia D.B.4029 by H.M. Grenadier Guards Band, played as introductory entr'acte only as above.

Lighting Effects.—Blending of bright colours.

"DYNAMITE RANCH" (Ideal)

Cert. U. 5,238 ft. Reg. No. F.8,382. Reviewed in *Kine*. February 2, 1933.

Publicity.—One 6-sheet.

Stars.—Ken Maynard.

Atmosphere.—Characteristic Western ranch drama, which develops at a fast pace, stunts, riding, and a masked ball scene are outstanding features.

Orchestra.—"Yelva" Overture. Reissiger. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano-solo copy of any edition. This overture has apparently not been recorded in this country.

(Continued in next column)

The new works in St. Barnabas Road, Leicester, of Imperial Sound System where projectors and sound apparatus are being manufactured

TWELVE COMMANDMENTS

For Brightening the Kinema

The *Motion Picture Herald* of America prints the following timely suggestions for making the theatre attractive. They are not without applicability in this country.

1. Cleaning and re-lamping of marquee and upright signs.
2. Brighten up the backings of your frames and displays with cool coloured cards, etc.
3. Summer uniforms for the staff should be looked over, cleaned and made ready for the change.
4. Wash down, or mop up with plenty of clean, fresh water the cement floors of your auditorium. Much dust and dirt accumulates during the winter which won't be cleaned through the usual hair-brush sweeping.
5. Wipe off with a damp cloth all the bulbs under the marquee.
6. Clean up your changeable attraction letters. Dirt cuts down the visibility of these letters.
7. Inspect your lobby and front with a view of brightening it up for the summer months.
8. Arrange for greens of all kinds from your local florist for the lobby and foyers, as well as the mezzanine and lounge rooms. It leaves a decidedly cooling effect when the patrons come in contact with them.
9. Winter sometimes plays havoc with the outside frames and display boards. A little touching up or a coat of shellac will not only preserve, but will also freshen them up considerably.
10. Check up on your chairs and see that they are tightened and repaired where necessary.
11. Inspect your carpets carefully, and sew the spots or seams that are beginning to open up.
12. Give the frames of your outside bill-boards a coat of paint. A dirty, sloppy frame won't help attract attention to your one- or three-sheets.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the *Kine*.

If synchronisation is desired, the overture chosen for the non-sync. should be substituted, using the conductor-piano copy of the orchestral score.

Non-Sync.—"Prometheus" Overture. Beethoven. (Boosey-Hawkes.) Recorded on H.M.V. D.1163 by the London Symphony Orchestra.

Lighting Effects.—Blendings of deep-tinted, varied and well-contrasted colours.

"THE MONKEY'S PAW" (Radio)

Cert. A. 5,062 ft. Reg. No. F.8442. Reviewed in *Kine*. February 23, 1933.

Publicity.—One 12-sheet, two 6-sheets.

Stars.—Aubrey Smith, Bramwell Fletcher, Betty Lawson.

Atmosphere.—Tense drama, adapted from W. W. Jacobs' famous story. As the story commences in an Indian setting of thrilling Fakir legends, the interlude should be in that atmosphere.

Orchestra.—"Indian Love Lyrics." Amy Woodforde-Finden. "Less Than the Dust" and "Till I Awake," or either one for short interlude as introduction only. (Chappell.)

Organ.—As orchestra, with adaptation either for solo or synchronised presentation from piano-conductor copy of above orchestration. If only one used, play as introductory interlude.

Non-Sync.—"Indian Love Lyrics" Suite, "Less Than the Dust." Recorded on Columbia D.B.597 by the Union Symphony Orchestra; and/or "Till I Awake," recorded on same record. Both records are also recorded by De Groot and his Piccadilly Orchestra on H.M.V. C.1257 and B.2237.

Lighting Effects.—Blending of deep oriental tints.

"HER NIGHT OUT" (Warner)

Cert. A. 4,023 ft. Reg. No. Br.7953. Reviewed in *Kine*. October 13, 1932.

Publicity.—One 6-sheet.

Stars.—Joan Marion, Lester Matthews, Dodo Watts.

Atmosphere.—Marital comedy of a farcical nature.

Orchestra.—"Nights of Gladness" Valse. Ancliff. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano solo copy only for solo presentation, and the piano-conductor part of above orchestra it synchronising with record as detailed below for non-sync.

Non-Sync.—"Nights of Gladness" Valse. Ancliffe. Recorded on Columbia D.B.339 by the composer and his orchestra.

Lighting Effects.—Blendings of the brightest contrasting colours.

A VISIT TO LONDON

NOVELTY ORGAN INTERLUDE

Realising that orthodox and conventional presentations are apt to become stereotyped and perhaps baneful, E. Nelson Elms, organist of the Forum, Liverpool, arranges almost every week a pot-pourri as a theme.

A week or two back he compiled "A Musical Trip to London"—John and Mary leaving Lime Street (Liverpool) Station by an early morning train for the metropolis, there to do a round of sights. We were introduced to Mary with "Bonny Mary of Argyle" and to her spouse with "D'ye Ken John Peel." They travelled by the first train and there could be no mistaking the rhythmic clatter of the wheels on the metals as the train went speedily on.

Slides were thrown on to the screen to introduce the airs that were played on the Compton organ and these were particularly apt in their phraseology and succinctness. On arrival at Euston, the trippers went to Whitehall, where they listened to the "Changing of the Guard," after which they decided to "Let's All Go Down the Strand." Their attention was diverted to the famous Covent Garden Fruit Market, where the slogan "Eat More Fruit" had an almost ubiquitous presence. Of course, they saw the Covent Garden Opera House, where "Lohengrin" was being played—and how everybody in the audience enjoyed the famous Bridal March!

The peregrination was continued to the Tower of London, where John and Mary—and the audience—heard Sullivan's "Yeomen of the Guard." After this they returned to the Strand for "Tea for Two" and finally finished the evening at Drury Lane, where "Wild Violets" was being played.

Altogether it was a cleverly strung-up compilation and one which vindicates the high traditions of the Forum for the quality of its musical presentations. By the way, when "You, Just You" (from "Wild Violets") was played, a gramophone record of the song was synchronised.

A VISIT TO BOURNEMOUTH

A novel interlude was played at the Electric Kinema at Bournemouth, recently. The management conceived the idea of expressing musically the experiences of a day visitor to Bournemouth. Herbert Maxwell, on the Christie organ, arranged the music and effects, starting with the departure from Waterloo Station. Popular songs were parodied and made topical. Many of the audience joined in singing the choruses.

This novel idea received very great applause from the audience.

TO RETAIN ORCHESTRA

PARAMOUNT, NEWCASTLE, ALTERS DECISION

Paramount has bowed to public opinion and decided to retain Vicoli and his orchestra at the Paramount Theatre, Newcastle.

An announcement in the local Press that it was understood that the orchestra was to be dispensed with, was followed by a large number of letters in the newspapers, expressing the hope that the orchestra would be retained in the programme.

G. G. Sadler, general manager of the theatre, now announces that while he understands that it had been decided to dispense with the services of the orchestra during the summer months, arrangements have been made whereby the musicians will continue to play at the theatre throughout the summer.

Exterior of the Capitol, Aberdeen

Architects—Messrs. A. Marshall Mackenzie, Son & George.

ANOTHER SUPER CINEMA INSTALLS

TAYLOR-HOBSON LENSES

After extensive tests at Scotland's latest Cinema, Taylor-Hobson VARIABLE FOCUS Projection Lenses were selected.

Ask your dealer to arrange a trial

Burning on anode arms of a rectifier bulb at the Hewittic Works, Horsham, Sussex

PARMEKO RELIABILITY

A Firm Stand for Quality

IT is a little unusual to find a firm which rather prides itself on the fact that its products are among the most expensive of their class. Yet it is the boast of Messrs. Partridge and Mee that, notwithstanding their relatively high prices, their amplifier equipment sells in gratifying quantities.

There is after all a reason for pride in that the outstanding quality avoids the necessity of price-cutting, which would indeed be impossible without sacrificing the quality and uniformity invariably characterising the Parmeko products. The reason for the comparatively high prices is to be found in the utter absence of any cut-price labour or methods of manufacture; the justification for them is in the quality of sound reproduced—quality which, to cite one particular instance, has recently secured certain considerable orders in face of competition at two-thirds of their price.

Like many other engineering products, amplifier components lend themselves easily to mass-production methods, but only at the expense of efficiency. All Parmeko equipment is individually made at their Leicester works, by fully skilled, well-paid labour. The result is that, in quality of output and reliability Parmeko amplifiers and speakers can compete with any.

To-day, more than ever, a high standard of sound reproduction is the first requirement of the successful kinema. The exhibitor who, to save a few pounds in initial cost, instals inferior equipment, is most short-sighted. Quite apart from the lower standard of reproduction to be expected from a cheap set, there is the inevitable uncertainty as to the length of life of the latter.

In examining a Parmeko amplifier, one cannot see the hidden perfection which makes for good reproduction. But one cannot fail to notice the workmanlike appearance of the components, different altogether from the mass-produced articles. Practically every component in the amplifier is actually made in Partridge and Mee's own factory.

Transformers, for example, are specially computed and wound for every type of amplifier. A well-finished volume control provides stud contacts and is graduated in decibels. Even an ordinary switch is specially made, because it is felt that the ordinary type of switch does not provide efficient contact

A valuable feature of the Parmeko amplifier is the accessibility of its components. All valves are visible, yet protected both mechanically and electrically by metal shields. The heavy cast front-member of the case can be swung open by loosening a couple of thumb-screws, when the whole of the interior is accessible. No wires need to be disconnected, and, in fact, the amplifier will run as well open as closed.

Furthermore, any components which may in course of years need replacement can be fitted by any projectionist who can handle a soldering iron. All parts are mechanically and electrically interchangeable, and are easily fitted, with no risk of interfering with the circuit or any wires.

The various types of Parmeko speakers are also exceedingly efficient. The popular kinema type employs quite a small exceedingly rigid cone, which is, however, capable of handling a very considerable power without overloading.

Bright Ideas

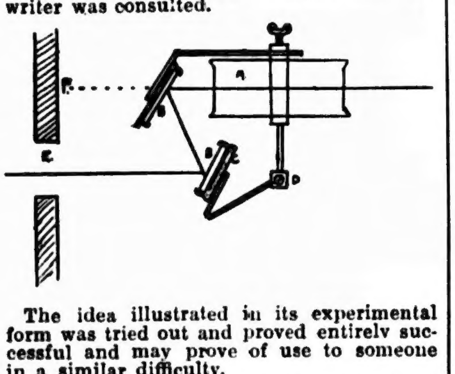
A NOVEL SLIDE DEVICE

A Consistently White Screen

OWING to the lay-out of a recently installed sound system it was found necessary to dispense with the still projection lantern as the driving motor of the projector came directly between condenser and objective.

In order to overcome this, it was found that the optical axis of the lantern would have to be raised 14 in. above the original line, which meant that the projected image would strike the wall of the booth at F, instead of through the port E, indicated in the accompanying rough sketch which illustrates the principle of the device adopted to overcome the difficulty.

As enlarging the port meant plans being drawn up and submitted to the local magistrates for approval, plus the alterations of existing fire shutters with consequent expense, the project was dropped until the writer was consulted.



The idea illustrated in its experimental form was tried out and proved entirely successful and may prove of use to someone in a similar difficulty.

The lantern and objective were raised and two pieces of plate mirror free from waving and faults, 4 in. square, were mounted on pieces of oak wood 4½ in. square by means of 1-in. gimp pins driven in and bent over the edge of the mirror. A piece of 2BA rod was bent to the angle shown and then attached to the wood back of the top mirror by means of two staples. The other end was then passed through a hole drilled in the retaining clamp and locked in position by means of a lock screw.

The bottom mirror, the angle of which is, of course, a matter of trial and error relative to the screen, is held in place by a piece of flat duralumin, arranged as shown. The strip is twisted at D and a screw, spring washer and lock nut passed through it and its vertical support, to enable it to be locked in the required position.

It is very important that perfectly flat mirror is used otherwise the projected image may suffer from distortion.

A simple means of adjusting the bottom mirror will suggest itself as an obvious improvement, but, as outlined, in practice proved to be entirely satisfactory and enabled the still apparatus to be used without the trouble and expense of enlarging the ports. From: *W. A. Agnew, Pavilion Theatre, Barrhead, Renfrewshire.*

[A valuable suggestion for facilitating slide projection. The only criticism one can make is that the mounting of the mirrors might be improved upon.

The wood mounting is hardly allowable, while the method of supporting the mirrors would seem to introduce the risk of vibration; the lower mirror especially might be better supported from the projection ports. This is particularly desirable in view of the fact that in many cases the actual slide-lens mount provided on the projector is not too rigid, and the appearance of a slide is entirely ruined if it is seen to be vibrating on the screen.—ED].

Preserving Screen Whiteness

Herewith a "Bright Idea" which may be useful to brother operators. I do not know how it will be received by technicians and screen manufacturers, but in practice the idea is a complete success.

Although my screen was perfectly clean, the seams in the material showed up very badly, especially in close-ups, and the brighter the picture made the joins become more evident. To hide this I went over the seams with ordinary white chalk, brushing off the surplus chalk with a clean duster.

I cannot say how long this will last, but my screen was done a month ago and is still perfect. From: *Henry Pouchery, Chief Projectionist, Olympia, Wolverhampton.*

[It is rather remarkable how the fine seams in a screen show up, particularly from the side of the hall. One would rather fear, however, that the application of ordinary chalk would in time tend to rot the material, because of its gritty nature; it would be interesting to have the views of screen manufacturers on this subject. Possibly French chalk would be less objectionable.—ED.]

HULL ORCHESTRA RETURNS

Another Hull kinema to stage a come-back of the orchestra is the Savoy, where the Savoy Havanas band has been permanently engaged. Special publicity was arranged by Manager W. W. Lloyd upon the band's return.

HOW RECTIFIER BULBS ARE MADE

SKILL AND EXPERIENCE ESSENTIAL

Hewittic's Clever Craftsmen

THE bulb of a mercury rectifier is quite an intricate piece of glassware, but until one has seen the bulbs made, one does not realise the amount of skill which goes to their manufacture.

Two interesting photographs are reproduced, showing steps in the manufacture of a Hewittic bulb. The main bulb consists of a large vessel of British-made Pyrex glass, which, when received by Hewittic, is devoid of any of the numerous extension arms. The bulb is mounted on a rotating frame, and, as seen in the first photograph, the holes for the anode arms are pierced and the arms—made from Pyrex glass tubes—welded in position by means of a blowpipe.

The secondary arms then have to be fitted in a similar fashion. A considerable degree of heat is, of course, necessary, yet it has to be confined to the portion actually being worked upon. The tubes are located either by gauges, or more usually by eye, and there is little margin for error.

Next, the anode seals are affixed, the seals having been kept in stock for some months to make sure that the seal between metal and glass is perfect, and will maintain the vacuum.

When the bulb has reached this stage, the tubes are securely fixed and airtight, but the joins are all visible. The bulb is then filled with compressed air, and the glass is again softened in the flame to round off the junctions.

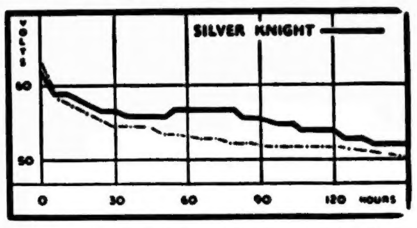
After various tests, the mercury is inserted, and the bulb is then ready for exhausting, as shown in the second photograph. While exhausting is in progress a heavy current is passed through the anodes, which are heated to red heat, in order to expel any impurities in the graphite.

SILVER KNIGHT

HIGH TENSION BATTERIES

At the invitation of the Silvertown Co., of Aldwych House, W.C.2, the pioneers of Leclanche cells, we have carried out tests on their Silver Knight high-tension batteries: they were tested on the photo-electric cell system of a talkie installation in a provincial kinema theatre. Comparisons were also made between the results obtained and those of two other makers.

Two 60-volt units were connected in series and run for a period of 120 hours. The full line in the sketch shows the discharge curve and the dotted line shows the average curve of the other batteries. It will be seen that from 30 to 90 hours the voltage drop is practically constant. After 90 hours the drop is a little more rapid, but it remains constant at about 140 hours.



The high efficiency of the Silver Knight battery depends in no small degree upon its construction. There is, for instance, triple insulation of waterproof leatherboard protection at the cell bases to prevent internal leakage, while the special construction of the boxes make an internal short-circuit impossible.

D.C. TO A.C.

W.E.'s CONVERSION FACILITIES

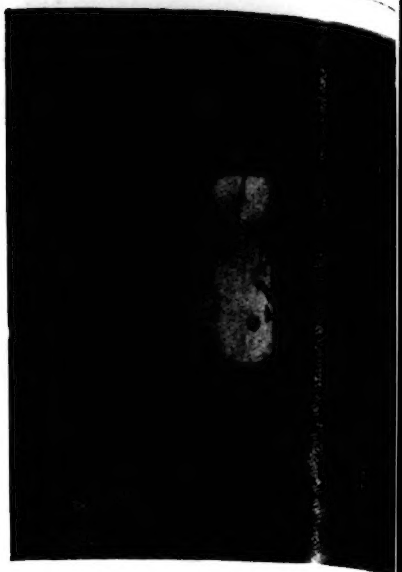
Officials of Western Electric in charge of the company's special power conversion scheme have just returned from a tour of the Midlands and North of England, having been in negotiation with a number of the leading electrical supply organisations in connection with the handling of conversion apparatus for theatres equipped with Western Electric apparatus in those areas controlled by the supply companies concerned.

Under the scheme Western Electric instal the necessary apparatus to meet the conditions when the new uniform A.C. supply comes into operation, thus avoiding for exhibitors the inconvenience of handling it individually. Under normal circumstances the cost of any new apparatus is automatically recoverable from the electric company.

Already Western Electric have converted over seventy houses, and as a result of their latest negotiations the work of converting a further eighty-five houses will be given to Western Electric by the supply companies.

BIRMINGHAM LECTURE

The Birmingham Court of the Guild of Projectionists and Technicians are to have their next lecture at the Malt Shovel Hotel on May 14 at 11 a.m., when the subject will be "Alkaline Batteries," given by a member of the technical staff of Britannia Batteries, Ltd., Redditch.



A rectifier bulb in process of exhaustion

NEW PATENTS

These particulars of New Patents of interest t readers have been selected from the Official Journ of Patents, and are published by permission of t Controller of H.M. Stationery Office. The Offic Journal of Patents can be obtained from the Pate Office, 25, Southampton Buildings, W.C.2, price weekly (annual subscription, £2 10s.).

Applications

8,185.—P. E. Bonneau. Colour kinematograp March 17.

8,494.—W. Mate. Kinematograph cameras, March 21.

8,935.— E. Paillard et Cie Soc. Anon. Kinema graphic apparatus. March 24.

9,295.—A. A. Andrews. Motion-picture apparat March 28.

9,296.—A. A. Andrews. Motion-picture apparat March 28.

9,527.—D. C. E. O. Dickinson and F. V. Ha and Stoll Picture Productions, Ltd., Producti etc., of kinematographic films. March 29.

9,525.—Soc. pour l'Exploitation des Brevets A.G. Mounting objectives for kinematograph, etc., p jectors. March 29.

9,526.—Soc. pour l'Exploitation des Brevets A.G. Mounting objectives for kinematograph, etc., p jectors. March 29. (Cognate with 9525).

10,354.—J. Cannell and C. Wright. Apparatus f recording sound upon films. April 6.

10,160.—J. E. Thornton. Kinematograph films a production thereof. April 5.

10,842.—A. S. Attkins and Sound Improvemen Ltd. Kinematograph Films. April 11.

10,621.—W. Gowlland. Kinematography. April 1

10,622.—C. Kershaw and Soho, Ltd. Flick shutters for kinematograph projectors. April 1

11,364.—I.G. Farbenindustrie Akt.-Ges. Ki matographic apparatus. April 18.

11,828.—W. Porak and H. van der Schalie. Ki matographic apparatus. April 22.

11,707.—Soc. pour L'Exploitation des Brev A.G.I. Apparatus for reading sound on kinema graph sound-film. April 21.

12,364.—T. H. Clarke. Kinematograph apparat April 28.

Specifications

Printed copies of the full Published Specificat may be obtained from the Patent Office, 25, So ampton Buildings, W.C.2, at the uniform p of 1s.

383,325.—Kinematograph apparatus. Allgeme Elektricitäts-Ges., 2, Friedrich Karl-Ufer, Berlin.

Apparatus for use with films having a narr sound record disposed between or near to t perforations comprises sprocket rollers which sup the whole width of the film and are either for without teeth adjacent the sound record, or ha teeth in this position of smaller width than the o

389,434.—I. G. Farbenindustrie Akt.-Ges. K matograph sound-films.

369,496.—Allgemeine Elektricitäts-Ges. Kinem graphic machines.

389,851.—Baron de Testa Theodorus Marie E mus. Kinematographic apparatus.

390,042.—Siemens and Halske Akt.-Ges. Ma zine kinematograph cameras.

390,171.—Naamlooze Vennootschap Phillips' G lampenfabrieken. Kinematograph and sound-r ducing apparatus.

390,200.—S. H. Rawson and F. C. Rawson. Met of, and apparatus for, stripping emulsion from k matographic film or the like.

390,452.—Electrical Research Products, Inc.—F driving mechanism for film sound recording reproducing apparatus.

390,850.—Allgemeine Elektricitäts-Ges. K matographic projector provided with optical c pensation.

390,929.—International General Electric Co., In Film guides for kinematograph machines and like.

391,129.—V. Clough. Kinematograph appar

LONDON GUILD

(Continued from page 61.)

who realised that in the Guild they had t best elements among projectionists. In p vincial towns also very solid support obtained from projectionists, and in M chester and Liverpool in particular, to outside the Guild was to be virtu ostracised, despite the fact that in M chester the C.E.A. have a working agreem with the E.T.U. (This also applies to S land.)

He appealed to all members to give Guild their wholehearted support, and particular, to attend their monthly meet regularly and to back up their officers.

The next dance was announced to t place on Friday, May 19, at the Shored Town Hall, from midnight to 5 Tickets will be 3s. each and may be tained from F. H. Woods, Forum, Vi Street, W.C.2, or any officer of the Gu

Frank Baker, managing director of Strand, Southend-on-Sea, is having main entrance to this house entirely modelled and decorated and equipped a clever scheme of lighting.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

		Title of Films.	Stars.	Shown By.	Place.	Time.
ed.,	10	Soldiers of the Storm	Regis Toomey	U.A.-Columbia	Cambridge	3
"	10	Silent Men	Tim McCoy	U.A.-Columbia	Cambridge	3
"	10	The Little Giant	Edward G. Robinson	First National	Cambridge	8.45
"	10	Inklings; Organ Grinder	——	First National	Cambridge	8.45
"	10	What the Stars Foretell, Nos. 4-6	——	Betta	Piccadilly, News Theatre	11 3
hur.,	11	When Strangers Marry	Jack Holt	U.A.-Columbia	Cambridge	3
"	11	Man of Action	Tim McCoy	U.A.-Columbia	Cambridge	3
"	11	Hallelujah, I'm a Tramp	Al. Jolson	United Artists	Cambridge	8.45
ri.,	12	The Mad Doctor	——	United Artists	Cambridge	8.45
"	12	Lord of the Manor	Betty Stockfeld	Paramount	Carlton	10.30
"	12	Hawaiian Fantasy	——	Paramount	Carlton	10.30
"	12	Lucky Dog	Chic Sale	Universal	Phœnix	11
"	12	Along Came Ruth; Memories; Rambling Round Radio, No. 5; The Way of all Freshmen; Strange Ceremonies of the World.	——	First National	Own Theatre	2.45
on.,	15	To-Day We lLive	Joan Crawford	M-G-M	Prince Edward	8.45
ues.,	16	Murders in the Zoo	Charlie Ruggles	Paramount	Carlton	10.30
"	6	Service	Lionel Barrymore	M-G-M	Prince Edward	8.45
ed.,	7	The Girl I Made	Robert Montgomery	M.G.M	Prince Edward	3
"		Hell Below	Robert Montgomery	M-G-M	Prince Edward	8.45
hur.,		The Barbarian	Ramon Navarro	M-G-M	Prince Edward	3
"		Fra Diavolo	Laurel and Hardy	M-G-M	Prince Edward	8.45
ri.,		Under the Tonto Rim	Stuart Erwin	Paramount	Carlton	10.30
"		Possessed	Joan Crawford	M-G-M	Prince Edward	8.45
on.,		West of Singapore	Betty Compson	Butcher	Phœnix	3

BELFAST

ri.,	May	Cleaning Up	George Gee	British Lion	Royal Avenue	10.45
ues.,	"	One Precious Year	Anne Grey	Paramount	Royal Avenue	11

BIRMINGHAM

ri.,	May 12	Cash	Wendy Barrie	Paramount	Futurist	10.45
ues.,	" 16	Pick Up	Sylvia Sidney	Paramount	Futurist	10.45
"	" 16	Everest	——	Wardour	Forum	10.30
ed.,	" 17	The House of Chance	Thelma Todd	P.D.C.	Forum	11
"	" 17	Cleaning Up	George Gee	British Lion	Scala	10.30
hur.,	" 18	Hallelujah, I'm a Tramp	Al Jolson	United Artists	Forum	10.30
"	" 18	Jungle Bride	Anita Page	Butcher	Scala	10.45

CARDIFF

ri.,	May 12	Who Killed Harvey Forbes	Lloyd Whitlock	Equity British	Olympia	10.45
"	" 12	Cleaning Up	George Gee	British Lion	Empire	3
"	" 12	A Farewell to Arms	Helen Hayes	Paramount	Capitol	11
"	" 12	She Had to Say Yes	Loretta Young	First National	Queen's	11
ues.,	" 16	No Funny Business	Gertrude Lawrence	United Artists	New Imperial	11
"	" 16	A Lady's Profession	Alison Skipworth	Paramount	Capitol	11
"	" 16	The Little Giant	Edward G. Robinson	First National	Empire	11
ed.,	" 17	When Strangers Marry; Man of Action	——	U.A.-Columbia	New Imperial	11
"	" 17	Before the White Man Came	——	Wardour	Queen's	11

GLASGOW

ues.,	May 16	Who Killed Harvey Forbes	Lloyd Whitlock	Equity British	Playhouse	10.45
"	" 16	Zoo in Budapest	Loretta Young	Fox	Picture Palace	10.45
"	" 16	Jungle Bride	Anita Page	Butcher	La Scala	11
ed.,	" 17	Cash	Wendy Barrie	Paramount	Playhouse	11
hur.,	" 18	Parole Girl; Silent Men	——	U.A.-Columbia	Regent	10.45
"	" 18	The Little Giant	Edward G. Robinson	First National	Green's Playhouse	11

LEEDS

ri.,	May 12	The Little Giant	Edward G. Robinson	First National	Rialto	11
"	" 12	Cleaning Up	George Gee	British Lion	Scala	10.45
"	" 12	Pick Up	Sylvia Sidney	Paramount	Paramount	10.45
ues.,	" 16	Parole Girl	——	U.A.-Columbia	Scala	10.45
"	" 16	Lord of the Manor	Betty Stockfeld	Paramount	Paramount	10.45
"	" 16	Radio Parade	All Star Cast	Wardour	Rialto	11
ed.,	" 17	Secrets	Mary Pickford	United Artists	Scala	10.45
"	" 17	Elmer the Great	Joe E. Brown	First National	Rialto	11
hur.,	" 18	Hallelujah, I'm a Tramp	Al Jolson	United Artists	Scala	10.45

LIVERPOOL

ri.,	May 12	The House of Chance	Thelma Todd	P.D.C.	Forum	11
"	" 12	Cash	Wendy Barrie	Paramount	Futurist	10.45
"	" 12	Elmer the Great	Joe E. Brown	First National	Scala	10.45
ues.,	" 16	Hallelujah, I'm a Tramp	Al Jolson	United Artists	Forum	10.45
"	" 16	Pick Up	Sylvia Sidney	Paramount	Scala	10.45
ed.,	" 17	When Strangers Marry; Man of Action	——	U.A.-Columbia	Forum	10.45
hur.,	" 18	Parole Girl; Silent Men	——	U.A.-Columbia	Futurist	10.45

MANCHESTER

ri.,	May 12	Zoo in Budapest	Loretta Young	Fox	Piccadilly	11
"	" 1	Pick Up	Sylvia Sidney	Paramount	Paramount Theatre	10.45
ues.,	"	Secrets	Mary Pickford	United Artists	Hippodrome	3
"	"	Lord of the Manor	Betty Stockfeld	Paramount	Paramount	10.45
"		Central Airport	Richard Barthelmess	First National	Market Street	11
ed.,		Parole Girl; Silent Men	——	U.A-Columbia	Deansgate P.H.	10.45

NEWCASTLE

ri.,	12	Before the White Man Came	——	Wardour	Grainger P.H.	10.30
"	12	A Farewell to Arms	Helen Hayes	Paramount	Paramount	10.30
"	12	Central Airport	Richard Barthelmess	First National	Stoll P.H.	10.30
ues.,	16	Parole Girl; Silent Men	——	U.A.-Columbia	Grainger P.H.	1 0.30
"	16	A Lady's Profession	Alison Skipworth	Paramount	Paramount	10.30
ed.,	6	Cleaning Up	George Gee	British Lion	Stoll P.H.	10.30
"		No Funny Business	Gertrude Lawrence	United Artists	Grainger P.H.	10.30
hur.,		Zoo in Budapest	Loretta Young	Fox	Queen's	10.30
"		When Strangers Marry; Man of Action	——	U.A.-Columbia	Grainger P.H.	10.30

NOTTINGHAM

ri.,	12	A Lady's Profession	Alison Skipworth	Paramount	Scala	10.45
ues.,	16	Cash	Wendy Barrie	Paramount	Scala	10.45
ed.,	17	The Kiss Before the Mirror	Paul Lukas	Universal	Scala	10.30
"	17	Central Airport	Richard Barthelmess	First National	Elite	10.45

SHEFFIELD

ri.,	12	A Lady's Profession	Alison Skipworth	Paramount	Cinema House	10.45
"	12	Out All Night	Slim Summerville	Universal	Central P.H.	10.45
"	12	King Kong	Fay Wray	Radio	Regent	10.45
on.,	15	The House of Chance	Thelma Todd	P.D.C.	Regent	11
ues.,	16	Cash	Wendy Barrie	Paramount	Central P.H.	10.45
"	16	Our Fighting Navy	——	Butcher	Regent	11
ed.,	17	Cleaning Up	George Gea	British Lion	Central P.H.	10.45

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period April 26-May 1. Films the names of which appear in italics are parts of series (or serials).

Tl of Film.	Registered by.	Maker's name.	Length (feet).	No.
	BRITISH.			
PRIL 27.				
Oh [illegible] A Plumber	Equity British	Delta	1,885	Br. 8699
AY				
Radio Parade	Wardour	B.I.P.	6,314	Br. 8716
	FOREIGN.			
PRIL 26.				
Out All Night	Universal	Universal	5,802	F. 8695
Clancy Of The Mounted (serial):— *Episode 12*	"	"	1,837	F. 8696
PRIL 27.				
Oliver Twist	Pathé	Monogram P.	7,065	F. 8697
Who Killed Harvey Forbes.	Equity British	Mayfair	5,500	F. 8698
PRIL 28.				
Pleasure Cruise	Fox	Fox	6,491	F. 8700
Central Airport	First National	First National	6,719	F. 8701
Nothing Ever Happens	"	Vitaphone	1,701	F. 8702
A Farewell To Arms	Paramount	Paramount Inter.	7,621	F. 8703
Don't Play Bridge With Your Wife.	"	"	1,204	F. 8704
Dinah	"	"	650	F. 8705
Wonder Girl	"	"	948	F. 8706
APRIL 29.				
Wyoming Whirlwind	Butcher's	Willis Kent Prod.	4,885	F. 8707
MAY 1.				
The Kiss Before The Mirror.	Universal	Universal	6,149	F. 8708
The Shriek	"	"	626	F. 8709
A Quiet Night	"	"	1,848	F. 8710
Art Jarrett-Nick Kenny	"	"	1,826	F. 8711
The Trial Of Vince-Barnett.	"	"	1,820	F. 8712
The Lumber Champ	"	"	759	F. 8713
Pick Me Up	"	"	1,691	F. 8714
The Plumber	"	"	661	F. 8715

, The length of the Radio film entitled "Topaze" (F. 8663) has been altered to 6,553 feet.

KALEE
NO. ELEVEN
THE PROJECTOR OF THE PRESENT AND THE FUTURE
The Best for all Halls all conditions, and all Sound Systems.
KERSHAW PROJECTOR Co. (Soho Ltd)
LONDON and LEEDS

STRIKE UP FRIEND SHIP
put your trust in "SHIP" but keep your carbons dry
SHIP CARBON

ELECTRIC CURTAINS
Controlled with Silent Reduction Gear, ¼ H.P. Motor, A.C. or D.C. Mounted as one unit . . . £25
Over 700 supplied. Satisfaction Guaranteed. We are the originators.
J. W. LEWSLEY 33, Derby Road, Nottingham.

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THE SCOTTISH MAKERS OF THEATRE CHAIRS
1932 A RECORD YEAR
LUXURIOUS TUB CHAIRS
16 Spring Seat Upholstered in Moquette
20/-
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
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Estd. 1832
Telephone: Central 5289

[redacted]

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Three lines (average 20 words) 1s., and 4d. for every additional word.

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SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numb rs are particu arly requested t return any testi nials, photograp , etc., they may eceive from unsu essful enquirers when stamped velope is sup ed

SITUATIONS VACANT

MANAGER required for Kidderminster Central Picture House.—Apply not later than May 15, 1933, giving experience, salary and references, to Wm. Lloyd, Priory Buildings, Dudley.

KIRKBY Pictures, Ltd., require thoroughly competent Manager; application, stating age, wage and experience, together with two copies of recent testimonials, to Kirkby Pictures, Ltd., Regent Buildings, East Kirkby, Notts.

SITUATIONS WANTED

MANAGER, proved abilities, worker, experience, advertiser; repeated successes; high recommendations; welcome any trial as proof.—M. Callow, 694, Holloway Road, N.19.

SID TERRY, Manager, Splendid, Forest Gate, seeks position through change; life experience; thoroughly recommended; bond; excellent references.—'Phone: Maryland 182.

MANAGER, three years last position, requires post anywhere; the advertiser has 18 years' experience, and is well versed in every branch of the trade; excellent testimonials. — Manager, 11, Crendon Street, High Wycombe, Bucks.

MANAGER-OPERATOR; fully competent all duties; experienced all Sound systems.—S., Box 334, Kinematograph Weekly.

EMPLOYMENT wanted; refs. Will Hunter; smart good worker.—'Phone: Jones, G.P.O., Chester, late Picturedrome.

OPERATOR-ELECTRICIAN, Stage Manager, at liberty; long experience W.E. Sound; first-class refs.; offers to Fred De Biere, 84, Albert Street, Millom, Cumberland.

CHIEF Operator-Electrician, vacant Monday, 15th; long experience W.E. Sound; perfect projectionist; London preferred.—S. K., 54, Romola Road, Herne Hill, S.E.24.

OPERATOR-ELECTRICIAN; 18 years' experience, 3½ sound; any set or plant; good references; moderate salary.—Operator, 51, Morpeth Street, London, E.2.

FIRST Operator-Electrician, stage, all sound systems 20 years' experience, desires change.—Victor, 1, Portman Avenue, East Sheen, S.W.14.

OPERATOR-ELECTRICIAN, 20 years' actual experience kine.-variety, recommended by Western Electric; married; abstainer.—Marks, 76, Mount Pleasant Hill, E.5.

PROJECTIONIST, Electrical Engineer, B.T.-H. system; complete electrical installation if required; Birmingham district preferred.—T. R., 22, The Firs, Fellows Road, Sparkbrook, Birmingham.

ORGANIST, featured in super-kinema, desires change; up-to-date performer, showmanship and fine appearance.—H., Box 323, Kinematograph Weekly.

YOUNG Man, aged 20, seeks publicity work in film business; three years' experience with "Film Weekly"; excellent references; moderate salary.—V., Box 337, Kinematograph Weekly.

FILMS FOR SALE AND WANTED

JACKATOON New Process Cartoons are acknowledged to be another milestone in the progress of film publicity. Budgets, Announcements, Trailers, Super-trick Automatic Photography Cartoons, Titles, Exteriors.—Studios, Nile Street, Lancaster.

SERIALS, Features, Comedies, Educational; enormous selection; exports to all parts of the world; sale or hire.—Baer, 176, Wardour Street, W.1.—Established 1907.

PATENTS.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist: Patents covering kinematograph sound apparatus.—First Avenue House, High Holborn, London.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.: Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refs. 'Phone Cent. 0682.

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists
Also Williamson Printer, Titler, and Film Cleaner. Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston. (*'Phone:* 4520)

APPARATUS FOR SALE AND WANTED

FOR SALE, ENTIRE FITTINGS AND APPARATUS, INCLUDING TALKIE SET, MACHINES, ARCS, GENERATOR, SEATS, CURTAIN, ELECTRIC FITTINGS, SHADES, ETC.—TIVOLI, EDINBURGH.

WANTED.—Pair Projection Lens, focus 5¾ or 6 in., F 3.5 ap., good make; also twin-turntable Non-Sinc., must include constant speed A.C. motors.—Particulars and price to T., Box 335, Kinematograph Weekly.

FOR Sale.—Classitone Non-Synchronous Unit; B.T.-H. Non-Synchronous Unit; Two 4½ in. Large Aperture Dallmeyer; Two 4½ in. Large Aperture Taylor Hobson Lenses. Wanted, Two 4 in. Ross Lenses.—Victoria Playhouse, Aston, Birmingham.

DRIVEN Sound Heads; actual manufacturer has quantity of Patented Heads at works, cost £15 each; suitable for any machine.—"Precision," 72, Newington Butts, London, S.E.11.

FOR Sale.—Two Mirrolite Arc Lamps, 8 in. mirrors, condition as new, £6 each.—Regent Picture House, Highbridge, Somerset.

STRIKING REDUCTIONS AMERICAN-MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Photophone type Sound Heads; Western Electric type Speakers; amplifiers; sound-on-film mechanisms; photocells; exciters; optical systems; arc lamps; acoustics; converters; rectifiers. Write, giving mains, voltage and cycles.—Agents solicited.—SALES ON SOUND CORP., DEPT. K.W., 1600, Broadway, New York Cable: "SOSOUND," New York.

FOR SALE.
TWO SIMPLEX PROJECTORS, DOUBLE BEARING MOVEMENTS, FITTED WITH 10 INCH ARCS.
TWO SIMPLEX, FITTED WITH SINGLE BEARING MOVEMENTS AND 8 INCH ARCS.
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